

The Architect's Newspaper

July/August 2022

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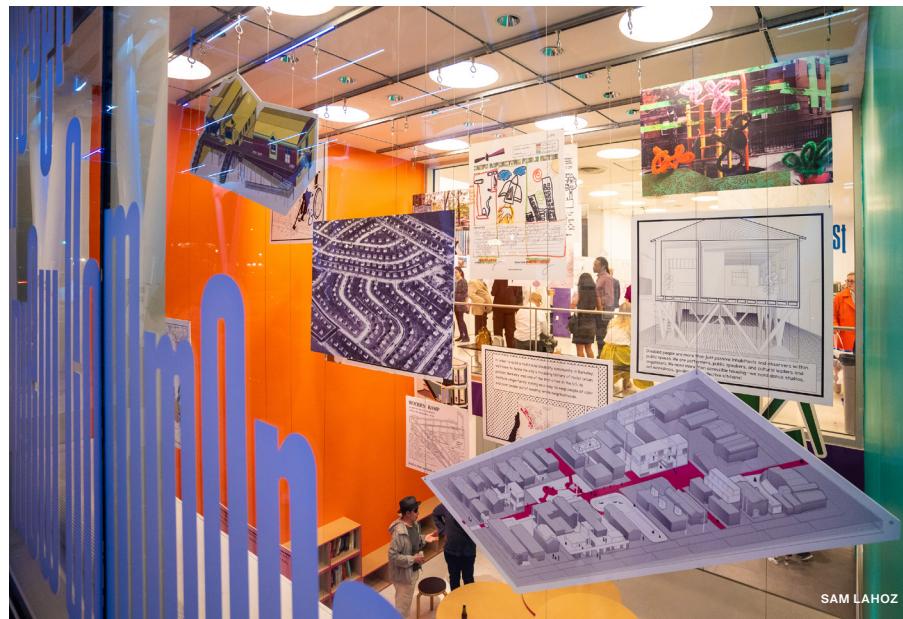


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THIS IS AMERICA

Reset, on view at the Center for Architecture in New York, offers collectively designed visions of community. [Read on page 30.](#)



Midjourney Madness

Otherworldly images generated by artificial intelligence are blowing up internet feeds everywhere. *AN* investigates. [Read on page 12.](#)



Safety Amid Uncertainty

Carter Design Associates updates an Austin Planned Parenthood clinic in time for the post-*Roe v. Wade* era. [Read on page 9.](#)



Architects Respond to IPCC's Findings

In April, the United Nations' Intergovernmental Panel on Climate Change (IPCC) published its Working Group III's *Climate Change 2022: Mitigation of Climate Change*. The report's contents strengthened the case made by the previous two segments of IPCC's Sixth Assessment Report (AR6) for extensive, accelerated action against greenhouse-gas (GHG) emissions. These prior reports established the basic science and found that climate changes so far appear at the high end of previous estimates. The *Mitigation* report explores what societal actors can—and must—do to slow the pace of global warming.

UN secretary-general António Guterres minced no words in introducing the report, charging high emitters with "not just turning a blind eye [but] adding fuel to the flames. [...]" Climate activists are [continued on page 7](#)

Bartlett Breakdown and Beyond

"We break you and build you into a Bartlett Army," one student was told during a crit at the U.K.'s most prestigious and influential architecture school, according to a recent report.

The 119-page investigation by consultancy Howlett Brown, published in June, has lifted the lid on a "toxic culture" at the Bartlett Faculty of the Built Environment at University College London (UCL) stretching back decades. In response, UCL has apologized for an "inexcusable and pernicious underbelly of bullying" and suspended several unnamed staff.

The Bartlett controversy, which arrived months after controversy at SCI-Arc in L.A., is the latest reckoning over what UCL described as "longstanding problems with the culture of the architecture sector." However, some senior industry figures have branded the report [continued on page 10](#)

AN FOCUS

Glass

Facades, skylights, and mirrored interiors—and more. [Read on page 39.](#)



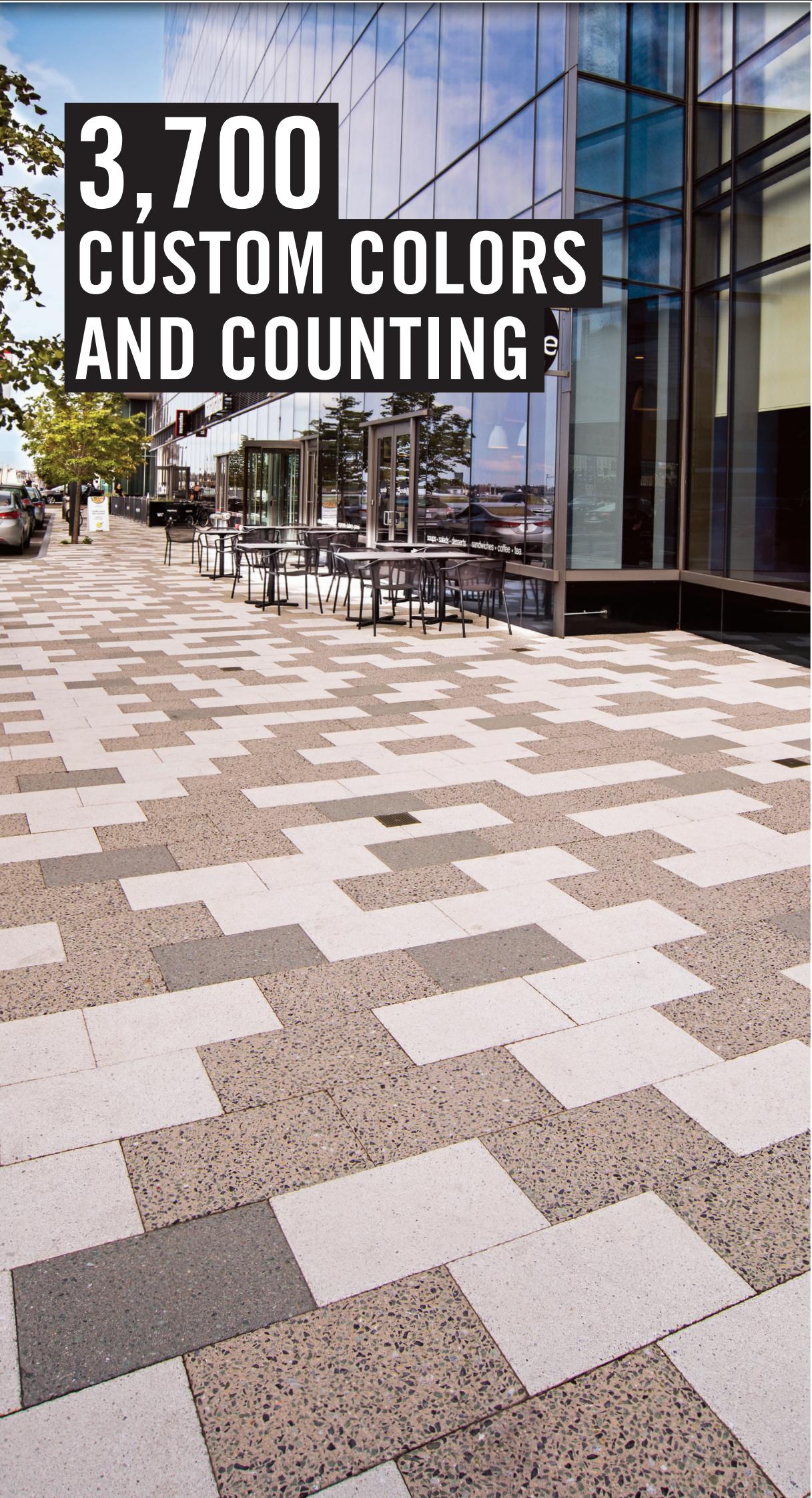
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Regress and Progress in the U.S.



I was at the AIA national convention in Chicago, frigid and high on carpet fumes in the air-conditioned expo hall, when the U.S. Supreme Court made good on the leaked draft of its decision on *Dobbs v. Jackson Women's Health Organization* and overturned the constitutional right to abortion established by *Roe v. Wade* in 1973. Even though we all knew it was coming, it was (is) a shock. How could the United States take such a regressive turn?

A week later, SCOTUS's conservative super-majority showed that it wasn't done with its retrograde renovation of American life. In its ruling on *West Virginia v. Environmental Protection Agency*, the court curtailed the EPA's ability to regulate the energy sector, limiting it to setting emission controls at individual power plants as opposed to the entire industry, dealing a blow to the federal government's ability to fight climate change. (Also in June, the court inhibited local governments' abilities to restrict guns in public and eroded the separation between church and state.)

The White House responded by telling progressives to make their voices heard at the ballot box come November. While it may be comforting to reassure ourselves that we can vote our nation back in the direction of equitable healthcare and ecological responsibility, there's no guarantee that will happen, especially on a timeline that will prevent the needless suffering of thousands of women and slow the acceleration of global warming before it's too late.

How do these changes to the law affect architecture? And, more pertinently: What can architecture do to ameliorate the damage to human lives and the planet these rulings will enable? These questions were on our minds as we put together this issue of *The Architect's Newspaper*. We found some clues out there.

Shortly before SCOTUS overturned *Roe v. Wade*, Planned Parenthood reopened its East 7th Street location in Austin, Texas, following a revamp by Carter Design Associates. (Read Jessie Temple's excellent article about the project on page 9.) While this location has never offered abortion services, the considerations that went into the design included security measures to protect patients from pro-life picketers and worse. Now that abortion

is illegal or severely restricted in roughly half the country, the remainder of the suite of family planning services that the non-profit organization offers—including birth control, emergency contraception, pregnancy testing, sex education, and more—will be even more vitally required. Meanwhile, we might expect to see an abortion clinic construction boom in states where abortion remains accessible to accommodate out-of-state patients. One wonders if architecture firms will offer pro bono design services to deserving clinics. There is certainly a lot of need for capable design thinking in these complex and often underfunded projects.

A couple of months before SCOTUS dinged our chances of putting the brakes on greenhouse gas emissions, the United Nations' Intergovernmental Panel on Climate Change released a new report on mitigating global warming. (Read Bill Millard's analysis of the report on page 7.) Surprisingly, the report contains some cause for optimism. For example, it states that, in fact, we can halve emissions by 2030, especially in the built environment, which, all architects should now know, is one of the largest producers of greenhouse gases. Once we reach the halfway point, it seems, full decarbonization could be a mere decade away. How can architects contribute to this eventuality? There are many ways (read the article!), but chief among them may be, cynical as it sounds, proving to clients that decarbonizing will save them money in the long run.

Reminding ourselves that we do in fact have agency in the face of what may seem like insurmountable problems is one good way to hold on to optimism. This is something I picked up from our conversation with Bruce Mau (page 11). The alternative is what? Apathy? Depression? Architecture, though it may play second fiddle to capital and policy, still has the power to change the world. The important thing is to keep moving, despite setbacks, in the direction of progress. **Aaron Seward**

The waiting room at a renovated Planned Parenthood clinic in Austin, Texas

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Vol. 20, Issue 6 | July/August 2022

The Architect's Newspaper (ISSN 1552-8081) is published 8 times per year by The Architect's Newspaper, LLC, 25 Park Place, 2nd Floor, New York, NY 10007.

Presort-standard postage paid in New York, NY. Postmaster, send address changes to: 25 Park Place, 2nd Floor, New York, NY 10007.

For subscriber service: Call 212-966-0630 or fax 212-966-0633.

\$3.95/copy, \$45/year; international \$160/year; institutional \$160/year.

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Corrections

The dean of the Pratt School of Architecture is Dr. Harriet Harriss, not Harris.

Frank Lloyd Wright founded Taliesin West in 1937; the Taliesin Fellowship itself was created in 1932.

The index mentioned in the dispatch about *Organic* refers to the five-volume *Frank Lloyd Wright Collected Writings*, not the three-volume *Frank Lloyd Wright. Complete Works*.

Stephanie Lin, dean of The School of Architecture, joined the institution in 2020, not 2021.

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6 News

Monumental Work

World Monuments Fund responds to the war in Ukraine with preservation initiatives.

The Holy Trinity Church located in the western Ukrainian city of Zhovkva was under restoration in late February 2022 when Moscow sent missiles slamming into cities all over the country. Restoration halted abruptly and workers quickly covered the church in plastic sheeting; the only problem was that parts of the roof had been removed, which raised concern that the plastic sheeting might not even be enough to shield the exposed interior of the church from inclement weather for long.

But stronger, waterproof coverings will be coming to the Holy Trinity Church soon. The World Monuments Fund (WMF) announced it will be launching four emergency preservation projects. In addition to the Holy Trinity Church, the initial phase will send 440 water-mist fire extinguishers to protect *tserkvas*, wooden churches constructed in the 16th to 19th centuries for the Eastern Orthodox and Greek Catholic faiths.

The fire protection supplies will be handed out by organizations on the ground in Ukraine, including workers with the Center to Rescue Ukraine's Cultural Heritage, the Heritage Emergency Response Initiative (HERI), and the International Council on Monuments and Sites (ICOMOS) Ukraine.

The Black House, a Renaissance-style building located in Lviv's Market Square, will receive temporary structures and scaffolding to shield its darkened sandstone facade from explosions. The ornate 16th-century building underwent an extensive restoration in 2019 to preserve its main facade, courtyard, and lobby. Stone pieces and architectural scraps from buildings around Lviv were collected for an exhibition at the Lviv Historical Museum.

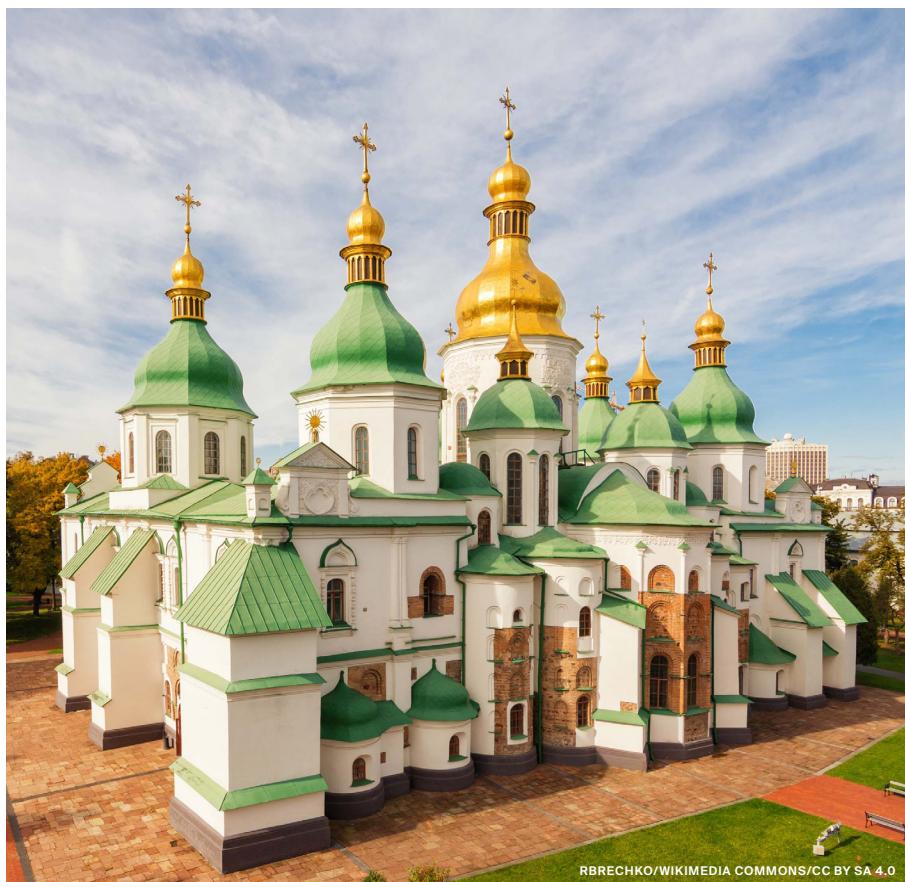
Supplies will also be distributed to the green-roofed St. Sophia of Kyiv Cathedral, a church in the Ukrainian capital dating back to the 11th century. The equipment will be used to monitor the site and its surround-

ings, which are vulnerable to damage. The projects make up the first phase of the WMF's Ukraine Heritage Response Fund initiative, launched in April 2022 with \$500,000 donated from the Helen Frankenthaler Foundation. The initiative was established to help mitigate the devastating toll of the war on Ukrainian heritage. The Holy Trinity Church is one of many cultural sites and sacred artworks across Ukraine that officials, experts, and civilians scrambled to protect; as war raged on for months, over 150 cultural sites have been partially or totally destroyed as a result, according to a UNESCO report.

The fund seeks to address three categories of critical needs, which range in precedence from short-term to long-term: immediate protection equipment to address emergencies at historic sites; documentation of damage and necessary restoration for regions where conflict has subsided; and postwar restoration.

The initiative's first phase addresses short-term needs. The four projects were developed by working with locals on the ground, particularly Ukraine heritage crisis specialist Kateryna Goncharova. The WMF has also partnered with Ukrainian organizations, including HERI, and government bodies, such as the U.S. embassy in Kyiv and the U.S. Department of State's Ambassadors Fund for Cultural Preservation.

"We are hopeful that these first initiatives will provide much-needed support to our partners on the ground in Ukraine and set an early precedent for rehabilitation efforts in the country," said WMF president and CEO Bénédicte de Montlaur. "We are committed to supporting local efforts and working with local partners, and we will continue to monitor the situation so that we can lay the groundwork for swift recovery work." **Hannah Su**



Eavesdrop

Open House with Benefits

On a Thursday night in June, Moynihan Train Hall was brought to life by a transit-oriented benefit for Open House New York (OHNY), which turned 20 years old. A throng of professionals dressed in "Amtrak chic" kicked off the evening with a cocktail hour in a secondary lobby, palming drinks and catching up on long-overdue socializing. The merriment reached a crescendo when a conductor who looked like Larry Blackmon from *Cameo* showed up leading the Brass Queens, an all-female, New Orleans-themed brass band, and marched the party to an event space overlooking the hall. Eavesdrop jumped aboard the party train, which was packed with a veritable who's who of the New York architecture world. Under a blazer, *AN* contributor **Vishaan Chakrabarti** sported a T-shirt that read "NY FOREVER."

Before long, the roar quieted for the evening's presentations. There was a shout-out to Senator Daniel Patrick Moynihan, "America's first urbanologist." The evening's President's Award went to New York senator **Chuck Schumer**, who, stuck in D.C. with a gridlocked Congress, sent prerecorded video remarks. Local design leaders like **Rob Rogers** took the stage to congratulate OHNY on two decades of opening doors throughout the city. Empire State Development was represented, as

was the Local Initiatives Support Corporation, whose \$3.1 billion in community investments in New York is led by **Valerie White**. The city's "underinvested communities need access, advocacy, and allies," she said. For upcoming OHNY events in October, organizers will focus on sharing sites farther afield, suggesting an awkward alliance between the good intentions of "opening" more of the city to New Yorkers and real estate forces that deliver ROI through the creation of unaffordable housing.

It was a fundraiser, so attendees were encouraged to contribute additional moneys to OHNY. (The group had raised over \$300,000 previously, and that night, matching challenges doubled one's offerings.) The conductor reappeared wearing an interactive codpiece and encouraged guests to "scan the [QR] code by [his] crotch." The Brass Queens also came back for an instrumental rendition of Alicia Keys's "New York." The DJ responded in turn, following Erykah Badu's "Turn Me Away (Get MuNNY)" with Frank Sinatra's take on "New York, New York"—"the people ride in a hole in the groun' / New York, New York, it's a helluva town!"—and a version of "Uptown Funk." For those who can't handle the city's rents, a special shout-out: a remix of Crystal Waters's house classic "Gypsy Woman (She's Homeless)."

A'22: Back and Black

Last month, the AIA hosted its national convention live and in person for the first time since 2019. In the intervening years, there has been a global pandemic, the rise of the Black Lives Matter movement, and of course the ever-increasing urgency of meaningful climate action (lol), to name just a few factors relevant to architecture. As architects gathered at the McCormick Place Convention Center in Chicago—"one of the favorite places architects love to come," in the extra-meaningful words of AIA president **Dan Hart**—it was on Eavesdrop's mind to find out just what the country's leading association for the profession has been doing about all this mess!

To begin with, the AIA arrived at an absolutely killer solution for getting everyone together while being sensitive to the variety of comfort levels people have with the coronavirus: pin buttons. Three large Plexiglas bins of pin buttons were located across from the registration desk: Red buttons read "6 ft.", yellow buttons depicted an elbow bump, and green buttons showed a pair of hands shaking. No one wore them! Maybe they should have. Five days after the event, the AIA emailed to say that several attendees had reported testing positive, even though all were required to show proof of vaccination or a negative test. These regulations were rigorously enforced as I found out from one exhibitor, just a country boy from Florida who lives on ten acres and said he's "never been vaccinated for anything" in his whole life. When registering on-site, he even refused to take a test, until security escorted him into a back room and imposed one upon him under pain of expulsion. It was negative. He showed it to me. "I have a feeling I'm going to make some political enemies at this convention," he said.

Pandemic politics being the sticky wicket they are, it's no surprise results were middling. On the diversity-equity-and-inclusion front, however, the AIA is making strides. The association has appointed/elected Black women to its two most important leadership roles, EVP and CEO **Lakisha Ann Woods** and

president-elect **Kimberly Dowdell**. Woods, who was interviewed at the first general session by *Madame Architect* editor in chief **Julia Gamolina**, said it was her mission to strengthen the AIA's bottom line; Dowdell presided over a panel of NOMA leaders who advised minority architects to work for firms that support advocacy. *Chicago Sun-Times* architecture critic **Lee Bey** emceed general sessions and moderated a panel featuring **Jeanne Gang**, **Renée Cheng**, and Chakrabarti, which covered everything from the relevance of cities today (they're still relevant) to architecture's role in mass shootings ("guns are the problem, not architecture," Gang said).

On the final day, **Barack Obama** made an appearance. The vibe in the conference hall was electric. Architects filled nearly every seat in the house to hear the former president be interviewed by Hart. Obama was relaxed on stage and attuned to his audience, letting on that his preference is for modern architecture; that he admires the work of **Vladimir Ossipoff**; that his presidential library architects **Tod Williams** and **Billie Tsien** don't always appreciate his opinions, "but what can they say, my name's going to be on the building"; that sprawl in America is not good for the climate; that we need to think about livable density and address affordability issues; that mixed-use and mixed-income communities are vital; that the United States is divided without a common narrative and that democracy doesn't function unless we can agree on certain ground rules; that the U.S. Supreme Court was wrong in its recent ruling to overturn *Roe v. Wade*; that it will take time to rebuild a unifying vision, but it can be done; and that to be a good leader one should build a culture not too heavy on hierarchy so as to empower people to do their best. Bromides though these may have been, Eavesdrop couldn't help but feel an upwelling of sentimental nostalgia for 44, nor stop themselves from making a wish that such even-keeled cogency will preside over the White House again soon.

Architects Respond to IPCC's Findings

After the latest report on climate change issued by the United Nations, architects weigh in on next steps.



sometimes depicted as dangerous radicals. But the truly dangerous radicals are the countries that are increasing the production of fossil fuels." Earth is on a "fast track to climate disaster," with a projected average temperature that is double that of the 2015 Paris Agreement's goal of 2.7° F, or 1.5° C, above preindustrial levels, he noted. Only an end to fossil-fuel subsidies, a triple-speed shift to renewables, and protection of forests and other ecosystem resources will stave off "tipping points that could lead to cascading and irreversible climate impacts."

The *Mitigation* report challenges built-environment professionals to act: The ninth of its 17 chapters concerns buildings, which contribute 21 percent of global GHGs as of 2019, and places architecture and construction in a pivotal position as the shift from fossil fuels to renewables and other sustainable practices is arguably both technically and economically feasible. By 2050, the buildings chapter envisions a global mitigation potential of at least 8.2 gigatons of carbon dioxide, equivalent to a 61 percent reduction of our baseline scenario in some studies.

Vanesa Castán Broto, professor at the University of Sheffield (U.K.) and one of the authors of Working Group II's *Impacts, Adaptation, and Vulnerability*, emphasized that adaptation and mitigation are synergistic and must occur simultaneously. "We know that the best way to adapt is to do mitigation, because any degree of temperature that increases reduces the capacity to adapt," she told *AN*. "One of the things that we understand in this report that we didn't understand before," Castán Broto added, "was that these impacts cannot be treated in isolation, but have to be treated as a series of interlocking events." Effective adaptive and mitigative responses are context-specific and include vulnerable populations' perspectives, she emphasized, "because climate impacts and vulnerability [are] linked to inequality, to marginalization, to the processes of impoverishment."

Urgency, Opportunity, Even Optimism

For many architects, the latest report is an additional rallying cry for change. "The evidence is clear," Edward Mazria, founder of Architecture 2030, commented. "The title of the IPCC press release says it all: *We can halve emissions by 2030*. This is especially true in the built environment and power sector—buildings, construction, infrastructure, and electricity generation." With gains in renewable electricity generation and growing awareness of decarbonization, for Mazria the question is "Can we transform the built environment and power

sector fast enough to reach the 50 percent emissions reduction target by 2030?" He was hopeful that this goal is feasible. "If we do this, I have no doubt we will then decarbonize the entire sector by 2040; the sheer inertia of the transformation will carry us forward."

Mike Henchen, principal at the Rocky Mountain Institute, observes a gap between what's been achieved and "the scale or pace that's needed to meet the challenge." Most U.S. buildings still use fossil fuels for general heating and water heating, while designing new buildings for full electrification and heat-pump technologies remains a novelty, though policy is moving in that direction. Our progress to date is "not enough by itself, but even the fact that we've held the direct emissions from buildings constant for decades, even while the building stock has grown substantially, is a real marker of the effects of energy efficiency." Henchen said that while we've seen acceleration and deployment, "we need to increase that 10-fold or 100-fold over the next years and decades in order to hold to a climate threshold that we can manage."

"Architects," said Daniel A. Barber, professor of architecture at the University of Technology Sydney, are "the canaries in the coal mine, given how much the field is dependent upon capital." In the absence of the socioeconomic disruptions and public-policy changes that would constitute an effective response, "there's very little incentive for an architect to plant their flag [and say] 'I'm only going to do renovations' or 'I'm only going to build projects that are net zero.'" The AR6 reports overall strike him as "not necessarily pessimistic, but frightening," yet the *Mitigation* report, "from an architectural perspective, offers some reason for hope."

The report uses the French non-governmental organization négaWatt's "Sufficiency/Efficiency/Renewable" framework. The steps laid out as "sufficiency interventions," Barber said, move beyond the constraints of sustainable design. "Most of our so-called green buildings over the last few decades, broadly speaking, have focused on efficiency"; the report emphasizes how "those gains in efficiency have been more or less met, if not in fact overwhelmed, by simple demands for more: more space, more square footage per occupant or per worker." Prioritizing sufficiency over efficiency implies encouraging less demand for HVAC through bioclimatic design measures, retrofitting existing buildings, and designing projects conducive to changing lifestyle expectations rather than simply improving the performance of HVAC systems. We know the science and the technology, Barber said, but "we just don't have a regulatory

or cultural incentive to build differently."

Michelle Addington, dean of the University of Texas School of Architecture and a mechanical/nuclear engineer as well as an architect, views some widespread mitigation strategies with skepticism. Density might stand in for other desirable metrics like car usage, for example. Dense cities can exacerbate the heat-island effect, and, according to an analysis by one of her doctoral students that considered affordable housing in 42 cities, actually encourage more income inequality. It can "push low-income people out so far that they no longer have access to public transportation," which doesn't make a dent in car usage, Addington shared. Envelope-integrated photovoltaics also strike her as one of the "heroic solutions" whose track record doesn't live up to expectations.

Addington has long advocated for the importance of "not energy per square foot, but energy per capita." She said the scariest takeaway is that "the recognition that the increasing spatial size of buildings is a major problem." For GHG emissions to drop, she contended, the U.S. and China must both reverse the trend toward larger spaces with more conditioned air. With both spatial growth and new construction rising in countries with hot climates, climatically specific strategies are essential. "I'm actually a huge fan of the appropriate use of thermal mass," she said, "and it's highly problematic to use in anything but a high-pressure climate or a low-water climate." Passivhaus design and other strategies developed in Western Europe "still overprivilege heating. Heating is actually easy; cooling is what nature does not want to do."

Insisting that smaller spaces are essential, Addington often encounters pushback grounded in claims that people's happiness and productivity correlate with spatial scale. "We can go smaller in many ways," she suggested, noting that some of the cheapest solutions to implement are counterintuitively effective: avoiding lavish corridors and lobbies and using sophisticated lighting, acoustics, and contrast to create a sense of spaciousness, reducing the "stunningly inefficient and inefficient" reliance on overhead light. "We spend too much time worrying about trying to decarbonize the grid," she said, and "not enough time in our field thinking about 'How do I eliminate an electrical use?'"

The Limits of Good Intentions

Kiel Moe, visiting professor at MIT, finds AR6 bracingly realistic, as it encourages the consideration of buildings "not as performative objects, but as a terrestrial system." He said, "This IPCC report helps architects build a case for why they need to be changing their practices, changing their contracts, [and] including construction ecology work as part of their contracted design deliverables."

Moe also noted that the conceit "that we're going to resolve this issue on a building-by-building basis, [or] that the boutique design of individual buildings will have the scale of impact that's commensurate with what's happening in the climate" is misguided. Much of what passes for environmental responsibility, he emphasized, amounts to greenwashing: "Programs like LEED are, in my mind, just enablers of neoliberal development." LEED has evolved, he conceded, but added that other certification programs like the Living Building Challenge are "more thorough and thoughtful, but they're more difficult to

achieve." The well-intended Green New Deal, in his view, "is a template for an incredible surge in carbon emissions in order to produce this so-called clean energy infrastructure."

Studio-based, Beaux-Arts-derived architectural education, in Moe's assessment, has disconnected design from earth science. "Schools of architecture are still structured forms of climate-change denial. [They] are not doing nearly enough to address these issues and prepare another generation of architects to contend with the issues, to identify them, be literate about them, to have the technical and design capacities to address them."

Citing Alabama's Rural Studio as one model for integrating community design projects and practical research, Moe urged architects to rethink the definition of the profession. "Architects exist in the United States legally to protect the health, safety, and welfare of the public. [The IPCC report is] clear evidence that architects have not been meeting that basic mandate."

A Global Problem Comes Home

Noting different nations' widely varying contributions to emissions through industrialization, Lance Jay Brown, distinguished professor at CCNY and cofounder of the Consortium for Sustainable Urbanization (CSU), said that "if you want the world to achieve some level of balance, those who have [emitted heavily] are going to have to contribute to those who haven't. They will look to even the score. We've got a monumental inequity happening that cannot be resolved on its own."

Aliye Çelik, cofounder of CSU, pointed to "the ongoing quarrel in the UN between the Group of 77—which are the developing countries [now numbering 134]—and Western countries. Consumption levels are very high in the West and very low in the rest of the world, so the West should pay for the damage that they have done so far [while] not limiting what the developing countries need to come to that level of development." Çelik advised that "there should be more emphasis on the carrots and sticks." For example, there could be incentive credits or changing interest rates for those who do the right thing and controls like building codes, zoning, and professional standards for those who are motivated by punishment.

The ability to regulate fossil-fuel production in the United States suffered dual setbacks this summer, first when the United States Supreme Court invalidated the Environmental Protection Agency's ability to regulate power-plant emissions and then when West Virginia senator Joe Manchin backed away from negotiations with congressional leaders over investment in climate mitigation and adaptation. In charting how this will affect architects, the American Institute of Architects' chief economist, Kermit Baker, put the onus on economic solutions instead of legislative ones, encouraging architects to "do a better analysis of the full life cycle cost of a building—on every building—and make a convincing case to owners." Still, in a rare moment of political commentary, the AIA released a statement criticizing the ruling in *West Virginia v. EPA*. "The climate crisis is a crisis of global dimensions, there are no sidelines," the text begins. Given the stakes, it's time for architects to get in the game and play ball.

Bill Millard is a regular contributor to *AN*.

8 News

On the Beach

Kengo Kuma unveils design for his first residential tower in the United States.

Japan-based Kengo Kuma and Associates has unveiled the design for what will become the firm's first residential tower in the United States. The 18-story, oceanfront building in Miami Beach will house private residences for Aman, a Swiss-headquartered hospitality company, founded by Indonesian hotelier Adrian Zecha, with outposts all over the world.

Aman Miami Beach Residences will occupy the site at 3425 Collins Avenue, a prominent location in the city's Faena neighborhood. It will comprise two buildings within the site; the hotel will take over the 1940s art deco Versailles building—under restoration by architect Jean-Michel Gathy of Denniston—and Kengo Kuma will design the adjacent structure, which will house 23 full-service private residences.

This is not Kengo Kuma's first collaboration with the hospitality brand; they previously partnered on the Amanpuri Retail Pavilion, a concept store in Thailand completed in 2020, and packaging for the Aman skin-care line in 2018.

Like its neighbor, the residential building will be shrouded in terraces and full-height windows, oriented to take in the beachfront views. Its curved shape will take cues from the rounded art deco forms found on the Versailles and other Miami Beach designs.

"Poised on Atlantic Beachfront and rising to 18 stories above ground level, the tower's striking elements are juxtaposed to emphasize surroundings with floor-to-ceiling glass and sweeping curved lines that will redefine the rapidly growing Nouveau skyline and forge a new relationship between the land, ocean and the unique atmosphere and vibrant personality of the surrounding Faena district," said a press statement on the project.

"The colors throughout the neighboring district will contrast and complement the structure's light tonal hues, acting in direct dialogue with Miami's Art Deco heritage," it added.



COURTESY AMAN

Open

Arches Plus Curves

In Brooklyn, Frederick Tang Architecture realizes a color-saturated interior for a new Lebanese restaurant.



GIEVES ANDERSON

Nabila's
248 Court Street
Brooklyn, NY
347-689-9504
nabilasbk.com

Design: Frederick Tang Architecture

On a coolish summer evening, the accordion doors are folded open out front at Nabila's, a new Lebanese restaurant on Court Street in Brooklyn. Diners, enticed inside by the prepared foods and the vibrant interior, queue at the counter to order, then decamp to a table to await their selections. As intended, the spot, which reconfigured the ground floor of a Queen Anne-style structure built in 1886, has quickly become a Cobble Hill hangout zone populated with nearby residents, babies, and dogs.

Nabila's is the first restaurant venture for co-owner Mike Farah. His mother is its namesake; she grew up in Lebanon and currently operates a catering company in Washington, D.C. (Farah previously worked in finance before pursuing this project.) To realize an inviting space, Farah turned to Frederick Tang Architecture (FTA), a ten-person architecture and design studio based in the nearby Gowanus neighborhood.

FTA's design takes inspiration from the colors of Lebanese cuisine and the formal precedents of Middle Eastern architecture. Deep colors—purple, dark green, and brown—saturate the space, a move balanced by the brass fixtures, white-painted ceilings, light Hay chairs, and white oak millwork. The wood spines and arches carve the floorplan into zones and niches, respectively, while a glass-block wall screens a prep area. Beyond the

main front room, a handsome back dining room is imagined as an event space, with an original chandelier restored by FTA. (Bathrooms and additional kitchen space are downstairs.) Curves abound at varying scales, from the display shelf to the Caesarstone counter, filleted corners, fish scale-tile backsplash, scalloped vertical paneling, and the fluted glassware. The restaurant's matriarchal mission is supported by finishes designed by women. Kelly Wearstler designed the volcanic glass pendants, the floor tiles are by Iranian-French architect India Mahdavi, and booths are upholstered in a fabric by Hella Jongerius for Maharam with an appropriate name: Eden.

Outside, FTA painted the exterior black and added two green awnings. These fabric shades sport the restaurant's name, rendered in swooping handwriting. FTA also handled branding efforts for Nabila's, including this logo and food packaging.

Farah wanted the restaurant to be in his neighborhood, so the team toured over 20 locations with him before finding the right venue. Frederick Tang reflected that FTA was "thrilled when Mike chose this space, as it was an exciting opportunity to design in a prominent corner building with beautiful light and great bones."

The space and the culinary effort feel united and welcoming. Once one is seated, tasty plates appear: a smoky baba ghanoush, tender eggplant with pomegranate seeds, a crunchy-but-moist fattoush, and a savory wedge of vegetarian kibbeh sanieh. With this menu elevated by FTA's careful design work, Nabila's is poised for success. **Jack Murphy**

Safety Amid Uncertainty

Carter Design Associates updates an Austin Planned Parenthood clinic in time for the post-*Roe v. Wade* era.

There's a rapid timelapse happening at the intersection of East 7th and Chicon streets in East Austin, Texas: Low-slung industrial buildings sprout into residential blocks, little wood-frame houses morph into fancy restaurants, and patio umbrellas and trees appear where there used to be only patchy sidewalks. On the southwest corner, the Planned Parenthood clinic that has provided this neighborhood with healthcare services for almost 50 years is getting its own makeover, stepping into the light as part of the new Austin.

Planned Parenthood first arrived on this corner in 1973, when it began leasing a brick utility building from the City of Austin for a dollar a year. Initially buoyed by Richard Nixon's signing of Title X, which directed federal funding toward family planning services, the clinic has offered essential reproductive healthcare for three generations and counting. That care includes birth control, emergency contraception, breast and cervical cancer screenings, trans-competent care, STI testing and treatment, family planning, and pregnancy testing. (Not abortions: Until the recent U.S. Supreme Court ruling in *Dobbs v. Jackson Women's Health Organization* overturned *Roe v. Wade*, patients seeking abortions were directed to other Planned Parenthood locations.) For many clients, this care is the only medical treatment they receive. "It's just like any other doctor's office," architect Donna Carter, who leads Carter Design Associates, told AN. "But in a country that does not have a national health service, where access to a primary care physician can vary drastically from state to state, Planned Parenthood has always understood that there are barriers to that primary care and that many of their clients are really vulnerable within a traditional healthcare setting."

If Planned Parenthood clinics are often located in weird places—in a strip mall, off a highway, over a Mexican restaurant—this is due in part to economic forces. Planned Parenthood serves predominantly low-income communities, so these locations are the best available real estate for the work. But the cultural tangle of American attitudes about sex and sexual healthcare also plays a role. "For a long time, Planned Parenthood and other healthcare providers felt like our locations needed to feel secretive," Autumn Keiser, director of marketing and communications for Planned Parenthood of Greater Texas, said. Times are changing, for better and for worse. Even as the nation grapples with the overturn of *Roe v. Wade*, said Keiser, "it's not healthy for sexual healthcare to be hidden. We want to embrace our presence." The bright blue walls of the remodeled 7th Street clinic—once one of those weird places—do double duty, presenting the new, polished face of Planned Parenthood and protecting its patients and staff.

Polishing the existing clinic took some imagination. The original brick utility building, of uncertain origin and uncertain utility, had undergone multiple ad hoc additions. "We did such good work there for so many years and it was a dear location for so many people," said Keiser, "but..." The biggest addition was an old prefabricated metal building with low ceilings and no windows, and uneven floor levels were

covered by makeshift ramps. Records were kept in a "horrible little shed": secure but cobbled together. "I know a lot of people imagine Planned Parenthood clinics as dingy and run-down," Keiser said, "and that affects how people perceive the quality of services, which is so wildly out of alignment with what we provide, the depth of experience that our clinicians have." The mandate was to update the clinic to reflect that high standard of care and to do it with careful attention to cost, as the renovation was funded by private donations.

Another goal was to keep the renovation quiet. The City of Austin's site development process typically requires sending out notices to the neighborhood. "We didn't want to stir up trouble," noted project architect Abby Lawson. Keiser is more direct: "We're in the crosshairs politically." A state law, SB 22, passed in 2019, would have prohibited the City from extending its lease to Planned Parenthood. The City worked with clinic leadership to get an extended lease in place prior to the passage of the bill, but as Keiser notes, the clinic's clients are still a target. By keeping the existing foundation and parking lot and limiting the size of the addition, the architects were able to steer the project through permitting without the requirement of sending out those notifications.

The need for privacy and security shaped the design. "They need to make

sure that their clients feel safe coming here," said Lawson. "So how you communicate that physically in a building is interesting. It's actually in conflict with Austin's Subchapter E requirements," which dictate how buildings on major transit corridors meet the street. "We had to provide a lot of glass on both street-facing sides, which is exactly the opposite of what the clinic wanted, which was to turn its back on the street and be more open to the side that's less public."

The architects proposed a simple scheme: Keep the brick building, demolish the additions, and build atop the existing foundations to re-create the existing plan. At the same time, they could bring in more light, add more room for ADA clearances (and for elbow room in general), and create a more welcoming environment for their clients. The new additions flank the existing structure, echoing its massing. The lines of the Hardie panels pick up on the lines of the brick, and the blue offsets the pale yellow of the Austin Common brick. The buildings are separated by glass windows that allow filtered light in while protecting privacy: Wood slats protect one section, frosted windows another. The hub of the building is a bright reception and waiting area, enlivened by pink and blue walls. (Pink represents the activist side of Planned Parenthood, blue the healthcare side.) Exam rooms are small but comfort-

able, two of them lit by high windows, and two are windowless for patients who prefer even more privacy. There's room for a lab and a pharmacy and for staff "to stretch their arms and not hit a wall."

To be clear, the clinic's healthcare offerings are not affected by the recent Supreme Court ruling. But Keiser remarked: "There's a lot of fear and confusion. The people who walk in this door need abortion care from time to time. Right now, clients are coming to us wanting an IUD, because even though they're on birth control pills, IUDs are more effective and last longer, and this is the last time they want to consider being pregnant."

Architecture can't address those concerns, but it can make the pursuit of care less stressful. Said Carter, "It feels like you're going into a nice space and people are going to greet you and ask, 'How can we help?'"

Jessie Temple is an architect in Austin.

The extension's footprint matches that of previous additions, while its Hardie panel elevations align with the datums of the existing brick utility building.



ALYSSA KAZEW

10 News

Bartlett Breakdown and Beyond

From L.A. to London, a new generation of young architects is calling out exploitation in education and practice. Not everyone is happy with their methods.

a "debacle" and accused UCL of initiating a social media "witch hunt." This backlash reveals intractable ideological and generational divisions within the profession—with no clear way forward.

Howlett Brown's report found what it called "deeply concerning" allegations of racism, violence and bullying, and a "toxic culture" led by a group of senior staff. It claimed this "old boys club" wove unaccountability into the fabric of the school, and urged the Bartlett to review its unit structure and crit guidelines after students described having their work torn up and regularly being reduced to tears.

The report had a huge impact in the U.K. architecture community. UCL apologized over what for years had been an "open secret." Architect and ex-Bartlett student Alpa Depani, who graduated in 2007, said it felt like "collective catharsis."

UCL commissioned the report last year after campaigning by former student Eleni Kyriacou, who took student testimonies to the press after her own complaint was ignored. Kyriacou is not alone in targeting the school; social media campaign groups Bartlett United and Times Up Bartlett are also calling for change. They are part of a network of student and early-career architecture collectives frustrated at the industry's glacial pace of change. Now they are taking matters into their own hands.

Architecture critics and academics lined up to say the Bartlett's problems were common across architectural education. Paul Crosby, director of professional practice at the Architectural Association, said the majority of candidates' appraisals he reads mention having had a negative and destructive educational experience at some point.

In 2018, U.K. groups formed to campaign against exploitation in architecture (Future Architects Front, or FAF) and the "toxic culture of overwork" (the union UVW-SAW), and to take action on the climate crisis (ACAN). The pandemic fueled the movement, as young architects often found themselves in even more precarious working conditions. Charlie Edmonds, cofounder of FAF, said events at SCI-Arc and the Bartlett have provided a "blueprint for how students can organise collectively in order to hold their institutions to account."

In the U.K., progress in the profession is slow owing to how power is unequally distributed and because it is "structurally dependent" on a culture of overwork, said Edmonds. He claimed that if unpaid overtime were abolished—one of FAF's demands—numerous practices would fold.

As for architectural institutions, both the mainstream profession and fringe groups have long pointed to the Royal Institute of British Architects' (RIBA) weakness on labor rights. "The RIBA has the influence and power to do a lot more [about labor rights] and has been reticent to do so," said Crosby. The Bartlett scandal also raised questions about why the RIBA, which accredits U.K. architecture programs, failed to pick up on any of the Bartlett's poor teaching practices. Simon Allford, president of the RIBA and head of the large practice AHMM, said the organization had expressed its "deep concern" to UCL and is planning a validation visit.

"All RIBA members and Chartered Practices must uphold the standards set in our codes of conduct and practice, which includes paying all employees at least the real Living Wage," he said, adding that the RIBA



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was looking at "excessive working" as part of a review of its Employment Policy Guide.

Edmonds says the RIBA's actions fall short. The institute abandoned its pledge to consult on banning unpaid overtime and makes no efforts to uphold its standards, he said. FAF is now interested in "turning the place upside down" and getting a "worker" elected as president.

While it's challenging to "rethink old practices and traditions," that is the responsibility of educators and institutions like the RIBA and the American Institute of Architects in the United States, according to Douglas Spencer, Pickard Chilton Professor of Architecture at Iowa State University, who works with groups like FAF.

Spencer said one goal of this nascent movement was to "demystify" architecture

and stop thinking of it as a "cult" that requires complete personal sacrifice. "To say architecture is just a job, to most architects, is deeply shocking. But most people practicing are not Norman Foster or Bjarke Ingels; they are people working in offices, oftentimes working unpaid overtime, and, if in London or New York, living in shared accommodations."

The barrier to dispelling this mindset is an "older generation," said Spencer, who take the view "we had to go through this, therefore that's what it takes to become an architect."

While grassroots groups were gaining momentum, complaints about Bartlett staff were compiled by Times Up Bartlett on its anonymous Instagram account and shared in the form of a list, a move that proved controversial. In response, an open letter, signed by architects, academics, and curators, said staff

were being "blacklisted" and that UCL had embarked on a "Kafkaesque" investigation. The original list was later removed.

Asked why he cosigned the open letter, Amin Taha, head of award-winning London practice Groupwork, said foremost he had "an apology" for anyone who may have thought signing the letter sought to protect the guilty. However, he said it was important not to replace one toxic culture with another. "The letter fully supports the removal of any staff found guilty, and only by the same virtue wishes to protect those anonymously listed, who with their families find themselves guilty by association," Taha said.

Another signatory, Penny Lewis, a lecturer at the University of Dundee, said UCL was "virtue signalling" by irresponsibly publishing the report before completing any disciplinary action. Lewis also rejected the report's "ideological" premise that a power imbalance exists between students and administrators and that architecture culture is broadly toxic. She said she had not seen overly negative crits in recent years; however, she remembered crying at two crits during her own training. "The humiliation is not something that's inflicted on you as a public spectacle; it's just the reality of developing as a designer," she said. "It's not a permanently damaging experience." Crosby, however, said the idea that tough crits help students prepare for the "real world" was "nonsense."

According to Lewis, the open-letter signatories simply want a "broader discussion" of the issues it raises. Still, Crosby said the letter risked appearing "overly defensive." Spencer said the letter included no recognition of the institutional failures at play, such as the lack of any mechanism for complaints: "You can't complain about people turning to social media if you don't give them any other outlet."

Indeed, Howlett Brown's report concluded that the school had an "ineffective" complaint procedure; it even found that one senior staff member had deleted complaints. One student said she was raped by a classmate and did not tell school staff as she was not sure "there was a network in place" to report it.

In response to the social media activity, UCL responded that it recognized the "deep distress" that some anonymous posts caused and said they would not be considered in disciplinary processes. More recently, Times Up Bartlett changed its Instagram account name and on July 7 notified followers that it would cease to post. It also clarified that their caption for the original list could've been better worded and apologized to one tutor who was listed in error.

The debates sparked by incidents at the Bartlett, SCI-Arc, and beyond have led to hard—but essential—conversations in which people question where power resides within the architecture industry. Depani said the profession's emphasis should shift away from problematic individuals toward "collective achievement." The former allows bad behavior to go unchecked for too long, she said, "though, as this report has shown, ultimately the light does get in."

Ella Jessel is a freelance journalist based in the U.K.

The UCL Bartlett School of Architecture, designed by Hawkins\Brown Architects

12 News

Midjourney Madness

Artificial intelligence can now make convincing images of buildings. Is that a good thing?

There is a new craze in town. Recently, designers have been typing prompts into a diffusion-based artificial intelligence (AI) platform and waiting for images of never-before-seen buildings, logos, products, and more to materialize within seconds. Platforms like Midjourney are built on data sets of billions of existing images scraped from the web. In this vast library, you will find pictures of buildings, birds, balloons, and beaks, so if a building in the shape of a bird with a beak made of balloons is something you are looking for, type it in and Midjourney will deliver. But beware—it's addictive. In less than a month of using AI, I have created 11,515 images.

Midjourney (or DALL-E 2, Disco Diffusion, Imagen—there are many versions and more coming) is a text-to-image AI. In lay terms, it's a web-based platform accessed through Discord (think: chat room) in which you type "/imagine" followed by a prompt, which is a description of what you would like the AI to create. Your imagination is the limit. For example: "/imagine a small house made of dinosaur fossils." Hit return and the AI analyzes your prompt, searches through its database to find images to pair with your text, and then constructs four completely original images from a random pattern of dots. You have the option to upscale (add resolution) and vary any or all of the four images or run through a new iteration of your prompt. The AI fills in anything you left out of the prompt with elements related to the objects and parameters that would typically be associated with the content you provide. So, if you forget to include "doors" and "windows," the AI will, in all likelihood, add them for you. On the other hand, if you want to exercise a little more control or replace doors with beehives, then add more detail to the prompt—color, material, entourage, mood, view, lighting, image aspect ratio, or even style—and run it again. Do this over and over (I have found the more upscaling and variation, the better) until you achieve a result that wows you. Or, if that particular thread is not doing it for you, type a few more words, and off you go with your next cocreation.

These images are designs coauthored (if you want to call it that) with AI, so I haven't done the heavy lifting. We have designed houses on a lake, skyscrapers in Manhattan, hotel lobbies for a future when 3D printing and robotic fabrication are ubiquitous, housing blocks in the shape of letters, cities made of ingots, and even the background for the poster for our school's fall 2022 lecture series. With this AI, there is room for conventional design, avant-garde speculative projects, and utopian (or dystopian) world-building. It's hard to find the limits of its design capability.

I have no doubt that this will be a complete game changer, not only for architecture but for every creative discipline. AI is already deeply embedded in our lives (targeted marketing, self-driving cars, facial recognition), so it was only a matter of time before it found its way into architecture. Soon it will be in every office, every school, and every smartphone, and will play some role in the design process. The threshold of entry is minimal. For the first time, we have a high-level design technology that both experts and nonex-

perts have immediate and equal access to. It might seem that such ready access will contribute to the devaluing of expertise that affects many professions, including architecture, but I don't think so. AI is surprisingly good at composition and cross-referencing a complex web of architectural histories, styles, and contexts—things that even experts in our field often lose sight of. And when a vast majority (some say 75 percent) of buildings are not designed by architects, then not having design-capable AI in the hands of others would be far worse: The proof is everywhere.

Of course, not everyone agrees. The images being posted to social media have received a fair dose of criticism. While the number of users is quickly reaching gold-rush proportions, there are plenty of skeptics. The most common refrain is some variant of "It's just an image; when will it draw sections?" It takes a lot of work to go from a two-dimensional image to a fully three-dimensional building, but that is what architects do. Maybe it's the photo-realistic quality of the images or the perceived existential threat to our livelihood, but these are sketches, and what is more stereotypical than an architect drawing on napkins at the first client meeting? So what if our napkin sketch is now a highly detailed, realistic representation of a completely formed building proposal? It's still just a sketch.

Like Midjourney, architects navigate our way through various resolutions. We go from a concept to a schematic set of drawings, which we then develop until finally we complete a set of construction documents. Those who are concerned that AI doesn't (yet) give us plans, or sections, or a 3D model might be insecure about the enduring role of architects or just looking for a reason to ignore it, but this is not the first time the practice of architecture has been wholly transformed, nor will it be the last. We are still experts, and our expertise holds value, even in the face of AI. We should not hope for an AI to solve everything or be scared of it; we should be excited for the opportunities and creative tangents it will provide along the way.

Technology has the capacity to transform the work of architects, and as a community we should approach its offerings with openness, persistence, optimism, and yes, skepticism. We must be clear-eyed about the pitfalls and ethical issues surrounding AI as we move forward. There will be new questions around labor, energy, authorship, copyright, representation, and appropriation—all of which will need to be addressed. But if we move forward with the purpose of furthering the ability of architects to contribute to contemporary material and cultural discourses, then AI has the potential to expand our influence and help us be effective agents for change. We must participate in the development and use of AI to ensure that it meets the needs of the profession and those whom we serve, or we stand to lose even more ground to those who would place profits over progress.

Kory Bieg is the program director for architecture at The University of Texas at Austin and principal of OTA+.



KORY BIEG

Midjourney is a text-to-image diffusion-based artificial intelligence platform. Its architectural productions are dreamlike and alluring, as seen in this gallery produced by architects and educators.



ALICIA NAHMAD



DANIEL KOEHLER

13 News



Save the Ship, Save the Town

A design idea competition seeks to turn the troubled history of Africatown into the key to a brighter future through heritage tourism.

In 1860, a ship named the *Clotilda* surreptitiously slipped into the Mobile River Delta in Alabama carrying an illicit cargo of 110 enslaved Africans. While slavery was not illegal in the United States at the time, importing slaves into the country had been outlawed in 1808. To destroy evidence of the crime, the owners of the ship quickly had it burned and then distributed the Africans among themselves to work their plantations. Twelve years later, long after the 13th Amendment abolished slavery in the United States, 32 of the Africans who crossed the Atlantic aboard the *Clotilda* returned to the western banks of the Mobile River. Close to where they first set foot on this nation's soil, they founded the community of Africatown, a place where they could maintain their culture and language in an otherwise foreign and hostile land. It was among the first towns established by African Americans.

Today, Africatown (also known as Africatown USA or Plateau) has been incorporated into the Mobile metropolitan area. Aside from a mural of the *Clotilda* on a retaining wall and a plaque at a local cemetery, there is little that signals the neighborhood's connection to this history. As with so many African American communities, Africatown has become blighted through industrial pollution and disinvestment. Abandoned and dilapidated houses and businesses define much of the built environment. A paper mill located there in the 1920s but shuttered in the early 2000s, and in the 1980s much of the land that the town occupied was seized for the construction of the Cochrane Bridge. From a peak of 21,000 residents in the early 20th century, when the paper mill was operating, the population has dwindled to approximately 2,000, about 100 of whom are thought to be direct descendants of *Clotilda* passengers. Despite decades of organizing and advocacy to improve these conditions, there has been little cause for hope. Now, however, it seems that the very slave ship that started it all might be the key to a brighter future for Africatown.

In 2019, the Alabama Historical Commission announced that the remains of the *Clotilda* had been found in the Mobile River Delta. The discovery sent a ripple of excitement through Africatown. Residents quickly mobilized to establish the importance of their role in the evolving narrative surrounding the illegal slave ship. The culmination of this has been the launch of The Africatown International Design Idea Competition, which aims to imbue the area with programs and architecture that demonstrate its rich, complex history.

The idea competition is one of the many ways the residents of Africatown are harnessing the power of their cultural legacy to uplift the blighted community. M.O.V.E. (Making Opportunities Viable for Everyone) Mobile-Gulf Coast Community Development Corporation commissioned designer, writer, and activist Renee Kemp-Rotan to help achieve its goal of "making sure that Africatown interprets and controls its own narrative, with the huge economic opportunity it now represents because of the *Clotilda*." What began as a design for a museum honoring the history of one of the few African-owned settlements in America evolved into a complete creative place-making of the Africatown/Prichard/Mobile area, steeped in the unique history that



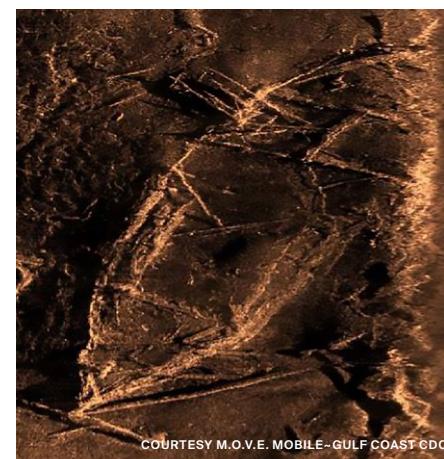
COURTESY M.O.V.E. MOBILE-GULF COAST CDC

shaped it. After extensive community engagement, four sites were selected to host a total of 16 venues, each with distinct programs that honor and interpret the history of Africatown while designing for a hopeful and prosperous future for the community.

Each site selected for the competition is part of a greater whole, dubbed the Africatown Cultural Mile. The goal of the cultural mile is to provide the area with economic stimulation and a cultural heritage. "We are asking designers to redefine Africatown so that it could be known and admired as a world-class cultural heritage and creative destination system, with the story of a resilient Black people at its heart," said Vickii Howell, president and CEO of M.O.V.E.

According to The Architectural League of New York's American Roundtable report on Africatown (also led by Kemp-Rotan and Howell), when Mobile annexed the community in the 1960s there were hopes that the city would take responsibility for its new neighborhood and halt the industrial sprawl and pollution that have plagued the area and cause high levels of cancer and autoimmune disease. Instead, the City of Mobile rezoned much of the neighborhood, shrinking its residential footprint, and opened aboveground waste storage facilities in the vicinity. The community fought back, culminating in a lawsuit against International Paper and a redrafting of the zoning code.

The design competition encompasses this more-recent history as much as it does the origins of Africatown. The competition sites stitch together the long, intricate history of the area, including the Josephine Allen public housing complex (demolished by the



COURTESY M.O.V.E. MOBILE-GULF COAST CDC

City of Mobile in 2019), parts of the industrial waterfront, and the cemetery where the original African founders were laid to rest. "You can connect to all of this history by land and water," said Kemp-Rotan. "That's what the competition is really about—cultural tourism as an economic development engine with really cool architecture."

The winning proposals will be picked by a jury of 16 designers, historians, and local residents. The results will be compiled in a book and given to the community to provide design inspiration and guide the redevelopment of Africatown into a thriving community. Kemp-Rotan adamantly advocates for a community-scale Afrocentric utopia that embraces the entirety of African architecture and celebrates its role in the legacy of Black spaces. "Most of the stuff written about Africatown has been written about the boat and the past and the history," she said. "Nobody's really talking about what



COURTESY M.O.V.E. MOBILE-GULF COAST CDC

the future of this place is going to become."

Those wishing to participate must register by September 19. Designs must be submitted by January 19, 2023, and the winning proposals will be announced on March 19 of that year. The winning teams will be invited to Mobile for the first annual International Conference on African Monument Design and Heritage Tourism on Juneteenth (June 19) 2023.

Alaina Griffin is a regular contributor to AN.

Top: Dilapidated houses in Africatown in need of improvement

Above, left and right: Sonar images of the *Clotilda*

15 Q&A

Black Landscapes Matter

Walter Hood speaks with *AN* about his practice and the role of reflective nostalgia today

*You would be hard pressed to name a cultural or design award that Walter Hood hasn't received. In the past three years alone, he has been honored by organizations as wide-ranging as the MacArthur Foundation (in 2019) and United States Artists (in 2021) to the Architectural League of New York, which bestowed its 2021 President's Medal on him during a public celebration hosted at Marcus Garvey Park in Harlem. Hood, the founder of his namesake arts and landscape architecture practice based in Oakland, California, teaches at the University of California, Berkeley. He is also active as a writer and editor; in late 2020, he published *Black Landscapes Matter*, a compendium of histories, essays, and design strategies. AN contributor Keren Dillard sat down with Hood to discuss the problem with contemporary landscapes, the possibilities of Black spaces, and finding opportunity in nostalgia.*

Keren Dillard: How did you get your start in landscape architecture?

Walter Hood: Even when I was very young, I thought I wanted to be an architect. I ended up going to North Carolina A&T State University, which had one of the first programs in landscape architecture at an HBCU [historically Black college or university]. I majored in architectural engineering before transferring into the landscape program and was in its first graduating class in 1981. That was my first foray into design, a pursuit I continued at graduate school at UC Berkeley. Later, when I started a practice in 1992, I wanted to be clear about what I wanted to say and use the work to allow me to articulate some core concerns and aspirations. By the time I reached my early 30s, I got to a place where I felt that I had gained all the knowledge that I could gain from my mentors and experiences. I knew that I had something to say.

What words would you use to describe the work of Hood Design Studio?

Complicated. Complex. Constantly shifting and changing. I think that there has been a way of stereotyping my studio by only saying, "Oh, Hood Design Studio? They do community participation or community work," and in a way that is not true. For us, the studio is a cultural practice because we

are interested in people and place, and that forces us to have processes that are constantly having to change in our approach. There are always going to be different places and different people in those places.

As people in places, our social conditions are generally what structure our experiences of the built environment. Would you agree that these "social landscapes" exert greater influence over us than do the "natural" landscapes typically affiliated with landscape design?

I don't think that there is this dichotomy or that they are hierarchical. All landscapes are social if people are in them. When we think of the "social," again, there are patterns and practices that change from place to place. I think that capital-A architecture typically affords people the luxury of not having to think about the ecologies in which they live. Therefore, their patterns and practices can end up being homogenous.

If architects and landscape architects were really interested in environment, then they would strive for people's patterns and practices to reciprocate that context. Let's say you live in a desert, in which case you should be mindful about the availability of water. How you inhabit that environment becomes—or should become— informed by resource scarcity. But if you were to look at landscapes in Arizona or Los Angeles or St. Louis, people's patterns and practices are the same. Even if the physical land appears different, people still live in bad single-family houses and get in their cars and drive on freeways. This configuration is unique. At any other point in history, you could read the architecture and landscape of a place and understand people's patterns and practices better than you can now.

What attitudes are preventing the creation of architectures that have the ability to accurately reflect people's patterns and practices in their respective locations?

I think that it is a matter of understanding the legacy of the 20th century in design. We went through the industrial age and then the postindustrial age. This entire period was marked by a standardized approach to making things and allowed these things to permeate the world in various forms, be it the two-by-fours or

commodities packaged into shipping containers. That mass production led to a world in which we didn't have to think about place as much.

Now, thanks to technology, we can begin to think of place differently. The challenge is in being able to do it. We can take the "new normal" as an example, even if I don't like that double negative. The pandemic caused me to become more connected to my neighborhood than I ever have in the past 25 years of living in a place. Technology allowed me to do that. It has also enabled me to resist the impulse to go back to driving everywhere. To me, if more people thought this way, then our roads could get smaller, and our public spaces could grow bigger. Suddenly, our infrastructural resources would change. We need to push a little bit more to find where the opportunities exist that allow us to use technology to inhabit places and landscapes in ways that are more sustainable. The future will be about trying to figure this out.

One thing I took away from *Black Landscapes Matter* was the notion that Black experience in the U.S. is, as you put it, "diasporic" and not monolithic. We could call it a product of exclusion or a product of forced migrations—Black space is something that is constantly on the move.

That's correct. I am from the South [North Carolina], and I have been up and down the Eastern Seaboard. Just traveling between D.C. and Philadelphia and Jamaica, Queens—even visiting family in Orange, New Jersey, as a child—was a mind-blowing experience. Something I understood from a very young age was that Black people exist in the landscape in diverse ways. Our experience in this country is rooted in agrarianism, and so I do think that we have a proclivity for looking at landscape and seeing it as a recourse to deal with trauma in a completely different way.

How might your projects be odes to Black spaces versus how much are they crafted around your personal experiences, which happen to be Black experiences?
It is a bit of both. I am not interested in the work of re-creating something that once existed, especially in the context of

this country. I am not nostalgic for Jim Crow. I am not nostalgic for Reconstruction. I have been reading Svetlana Boym's work *The Future of Nostalgia*, where she talks about the concepts of "reflective nostalgia" and "restorative nostalgia." Reflective nostalgia has a role in shaping future possibilities. In that way I am nostalgic for Black space. Maybe 15 years ago, my view of nostalgia was a bit more pastiche and romantic, but now I realize that I do have a yearning for Black space. Now, I am working on developing ways to construct spaces where Black people can be together in revelry and not be fearful because of what that imagery might look like. You can be young and still be reflexively nostalgic because you are searching after something that hasn't fully come into existence yet. It is not about re-creating the thing itself, but rather evoking a sensation or a feeling about a specific thing.

In reference to your earlier statements about the pandemic and nostalgia, I wonder if you think it's possible to incorporate nostalgia into a post-pandemic scenario.

I can see spaces of reflective nostalgia in "the new normal" or whatever it is we're calling it now. Already, we've been compelled to be romantic about those things from before the pandemic that we want to restore. This is restorative nostalgia, which explains how some people are nostalgic for the '50s—for the nuclear family, but also for separation and segregation. People have these reference points, and as a designer, the trick is how you stay in this reflexive moment in which you can have a conversation with people in both camps: people who want to restore and people who want to be reflective. People are yearning for things all the time, but how can we direct those desires? We need to use the reflective nostalgia of the past two years for getting to know your neighbors and for shared public spaces. As designers we should be on *that* right now.

Keren Dillard is a New York-based architectural designer and researcher, a graduate of Barnard College, and a current a Masters of Architecture candidate at Princeton University School of Architecture.

Far left, top and bottom:
Hood Design Studio's landscapes for the de Young Museum in San Francisco

Left: *Double Sites*, installed at Princeton University

Below: Hood Design Studio's grove of olive trees at the Broad Museum in L.A.



16 Obit

Engineering India's Architecture of Independence

Remembering Mahendra Raj, an Indian structural engineer, who died in May



COURTESY MAHENDRA RAJ ARCHIVES

After India won independence from Great Britain in 1947, there was an urgency and idealism to rebuild the resurgent nation into a modern state. The Chandigarh project, designed by Le Corbusier, epitomized that aspiration. It was, at first, the capital of the Indian state of East Punjab, created after the 1947 partition of India; today it is the capital of the states of Punjab and Haryana. The city was to be, as articulated by India's first prime minister, Jawaharlal Nehru, "unfettered by the traditions of the past [and] the first large expression of our creative genius flowering on our newly earned freedom."

There were several Indian engineers working behind the scenes to build Le Corbusier's challenging architectural designs. Mahendra Raj, then a young engineer on the Chandigarh project team, found himself dealing with Le Corbusier's perplexing forms, governed by a rigid, enigmatic code of "modular dimensions." This was his initiation and "baptism with fire" into the world of design for concrete structures, for which he later developed a lifelong passion.

Born in Gujranwala in a region that later became part of Pakistan, Raj was educated as an engineer in Lahore before working on Chandigarh. He moved to the United States to pursue a master's degree in Minnesota and earned an additional postgraduate degree at Columbia University. Afterwards, he remained in New York and joined Ammann & Whitney Consulting Engineers. In 1960, moved back to India to start his own practice, initially in Mumbai and later in Delhi, encouraged by the young Indian architect Charles Correa, who too had just returned from the USA, after studying at MIT.

While American cities like Chicago and New York were building steel skyscrapers throughout the 20th century, Indian modernism was ushered in with more traditionally available and affordable, labor-intensive, mid-rise brick and concrete structures.

In the early 1970s, big-banner architectural competitions were often held to discover talent. One such project was the competition to design the Hall of Nations & Halls of States, won by architect Raj Rewal. It was to be built at the Pragati Maidan in New Delhi for the 1972 International Trade Fair.

The Hall of Nations had a unique structural system of a cast-in-place concrete space frame and was the first ever attempted in India. The huge 72,000-square-foot area inside the clear-span hall—shaped like a giant truncated pyramid—was structurally designed by none other than Mahendra Raj, who, along with Rewal, received great media attention.

Internationally, space frames were usually built in steel. "But since that could not be afforded in India at that time, the alternative was to make it in concrete," recalled Rewal.

This feat was made possible by Raj's acumen.

Gradually Raj moved to center stage, going on to collaborate with other leading Indian and American architects like Achyut Kanvinde, B. V. Doshi, Correa, and Joseph Allen Stein. He was sought out by skilled architects like Kuldeep Singh and Shiv Nath Prasad, among others, as their novel designs required groundbreaking structural innovations.

Many of the subsequent projects that delineated the skylines of Indian cities—especially Delhi—bore Raj's stamp through his structural engineering. He wielded quite the magic wand, making the architectural dreams of young Indian designers possible.

Raj Rewal's subsequent projects like the State Trading Building in New Delhi, with its famous Vierendeel trusses, then a new structural innovation in India, were Mahendra Raj's work. In the 1980s, other groundbreaking, challenging projects like Singh's New Delhi Municipal Corporation and Prasad's Shri Ram Centre and Akbar Hotel were also built in concrete. They all had a strong Corbusian stamp of *béton brut* Brutalism, thanks to structural engineering by Mahendra Raj.

Raj extensively explored the structural properties of folded slabs in his work with Doshi and Correa. One of his earliest pioneering projects, with Correa, was the Municipal Stadium in Ahmedabad. He later used similar solutions for Doshi's Tagore Memorial Theatre.

My personal memories of Raj are of a very kind man with utmost humility and a soft spot for mentoring young architects. In 2007, when I was the principal of the Chandigarh College of Architecture, we departed from the usual tradition of inviting iconic architects to deliver the annual Le Corbusier Lecture—instead we invited Mahendra Raj. During the oration he narrated his experience of working on Le Corbusier's Capitol Complex and shared an unforgettable encounter with the "great master" himself. Raj recalled: "In the early 1950s I was working on the structural design of the Secretariat building that posed a big challenge. It comprised six structural bays with expansion

joints between. While the other bays had uniform facades, bay number four had a different pattern, where Corbusier had created a playful variation. The noncontinuous 'jumping columns' there defied structural stability." When the difficulty was explained to Le Corbusier, he was furious! "I had told you to get my French engineers to do it, but you insisted on your Indian team—and now look, they can't do it!" he told P. L. Varma, the chief engineer of the Chandigarh project. Then the young Mahendra Raj explained the structural complications and suggested a slightly modified alternative that could work. On the next day, Raj was summoned again, but Le Corbusier was all smiles and complimented the young engineer for his brilliance. Le Corbusier modified the facade accordingly, and it stands today as a testament to Raj's genius.

Le Corbusier, of course, had great respect for engineers. He believed that architects and engineers had a symbiotic relationship—one was incomplete without the other. In the early 1920s,

now a century ago, he wrote about the "engineer's aesthetic" of precision and functional beauty. Mahendra Raj epitomized that sensibility. He was the ideal "architects' engineer."

Rajnish Wattas, former principal of the Chandigarh College of Architecture, is an author and critic.

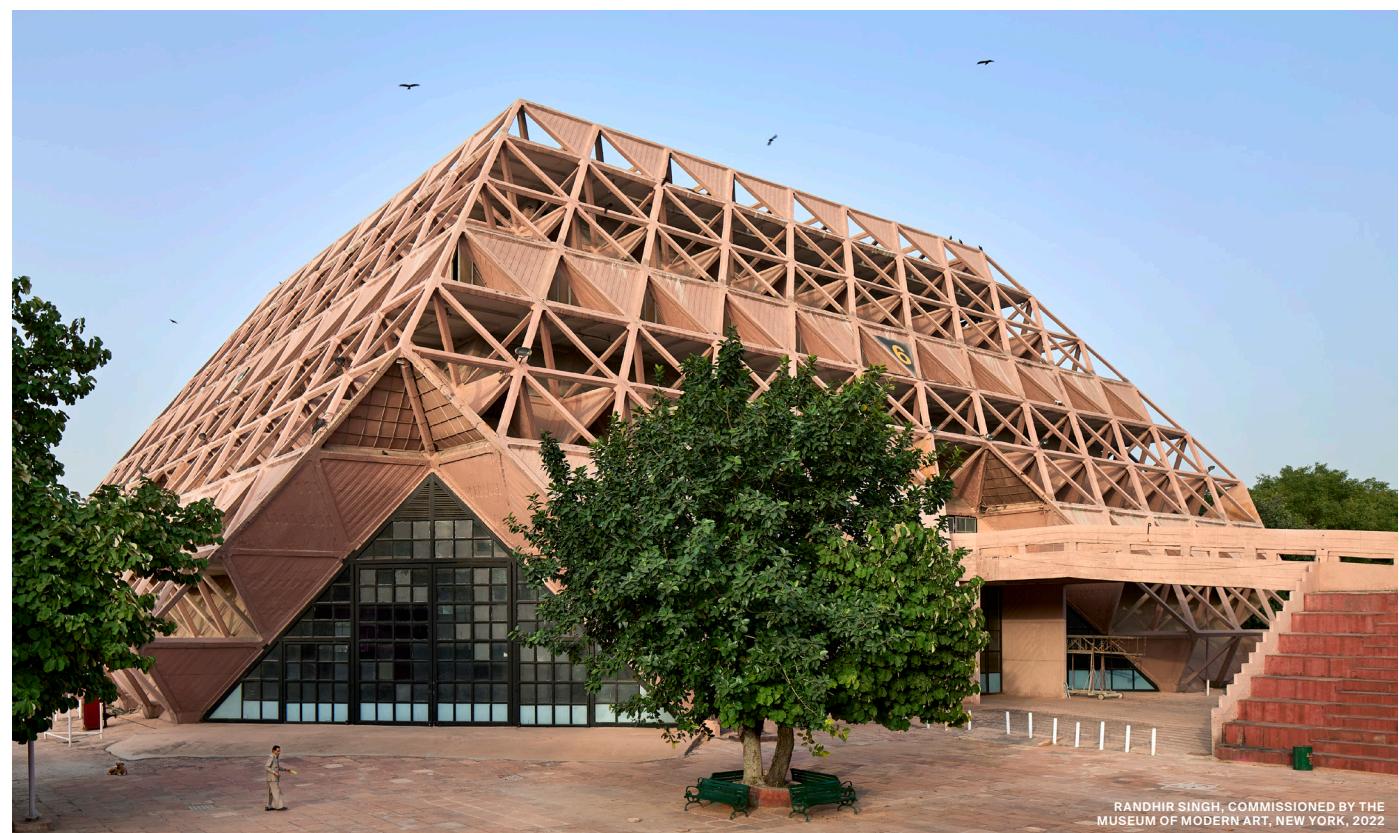
Left: Mahendra Raj

Below: Kuldip Singh, National Cooperative Development Corporation, New Delhi, 1980. Structural engineering by Mahendra Raj.

Bottom: Raj Rewal, Hall of Nations, New Delhi, 1972 (demolished 2017). Structural engineering by Mahendra Raj.



RANDHIR SINGH, COMMISSIONED BY THE MUSEUM OF MODERN ART, NEW YORK, 2022



RANDHIR SINGH, COMMISSIONED BY THE MUSEUM OF MODERN ART, NEW YORK, 2022



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18 In Construction

New York's New Living Room

Tod Williams Billie Tsien Architects and Diamond Schmitt are almost ready to unveil Lincoln Center's new David Geffen Hall.



RICHARD BARNES/JBSA/COURTESY DIAMOND SCHMITT

Designed to be a modern acropolis, Lincoln Center has long been a mainstay of erudition plagued, despite its all-star cast of architects, by structural challenges, with Philharmonic Hall/Avery Fisher Hall/David Geffen Hall chief among them. Max Abramovitz's original design has been consistently criticized for acoustic issues and "dead spots" since its 1962 unveiling. A '70s renovation (Avery Fisher era) purported to right that wrong, to no avail. The material of choice at that time, a soft and porous stone—sourced exclusively from the storied Bagni di Tivoli quarry east of Rome—also makes the near-constant replacement of cracked, damaged, or weakened cladding elements laborious, expensive, and inefficient by any and all sustainability standards.

These failings, as we see them today, are part of the original Abramovitz scheme. While the entire Lincoln Center complex has resisted landmarking, the iconic institution of NYC culture (however problematic) has been conservative in its renovation and redesign

efforts, which border on preservation-level practices. Keeping close to the original 1962 plans means jumping through hoops to make materials, finishes, and maintenance choices that feel outdated to a more efficient and ecology-minded industry today. But this staged tradition means that visiting Lincoln Center feels like stepping back in time.

The renovation of what is now David Geffen Hall is two-pronged: Social and public spaces are under the direction of Tod Williams Billie Tsien Architects, while the design of the reimagined concert hall is orchestrated by Toronto-based firm Diamond Schmitt. While the entire hall is very much under construction, some dramatic changes are already apparent: "This is all designed to be New York's new living room," Billie Tsien told AN during a hard-hat tour. But an expensive one, with a listed price tag of \$550 million.

The hall is expected to open in October 2022, but that's hard to believe when you're standing in the lobby, hard hat on, and

squinting through the sawdust as workers haul plywood or sit nearby on kneepads tiling floors. Upon completion, though, you'll enter Geffen Hall through a garage-style rolling door that adds an indoor-outdoor feel to the entire space. Previously hidden structural columns take center stage now, their eccentric oblong forms freshly painted white. A striking difference is how you'll ascend to the mezzanine level: Circulation now leads to the wings of the hall and upward via compact stairs or generous elevators. The original front-of-house escalators have been completely removed, freeing up the entire lobby for uninhibited gathering.

The choice to move ascending circulation made sense not only for an increased lobby footprint but also as part of the renovation's increased sensitivity to ADA (over) compliance. The new circulation also leads visitors toward the reprogrammed back of house spaces, which used to be off-limits private offices. As work continues to open up floor-plans and remove suspended ceilings, the

ground-floor spaces will soon overlook Broadway as sidewalk studios: The generous, original window frames allow passersby to glimpse rehearsals and small performances. In turn, the rooms are flexible in their wall positioning, lighting, and sound systems, so practicing artists can make a space either more intimate (including closing the curtains) or open for large-scale repertoire.

When you move upstairs via new subtle flanking staircases, the mezzanine feels expansive thanks to the removal of the two escalator chasms, but also because of intelligent detailing. The walls are now lined with textured acoustic paneling instead of the 1960s glass screen, and a sense of boundlessness stems from the newly uninterrupted flow of space out onto the accessible "front porch" outside. An additional level of bar and cafe space allows you to look down at it all: Organically curved balconies hang weightlessly overhead, suspended from cables barely 2 inches thick. Their undersides are



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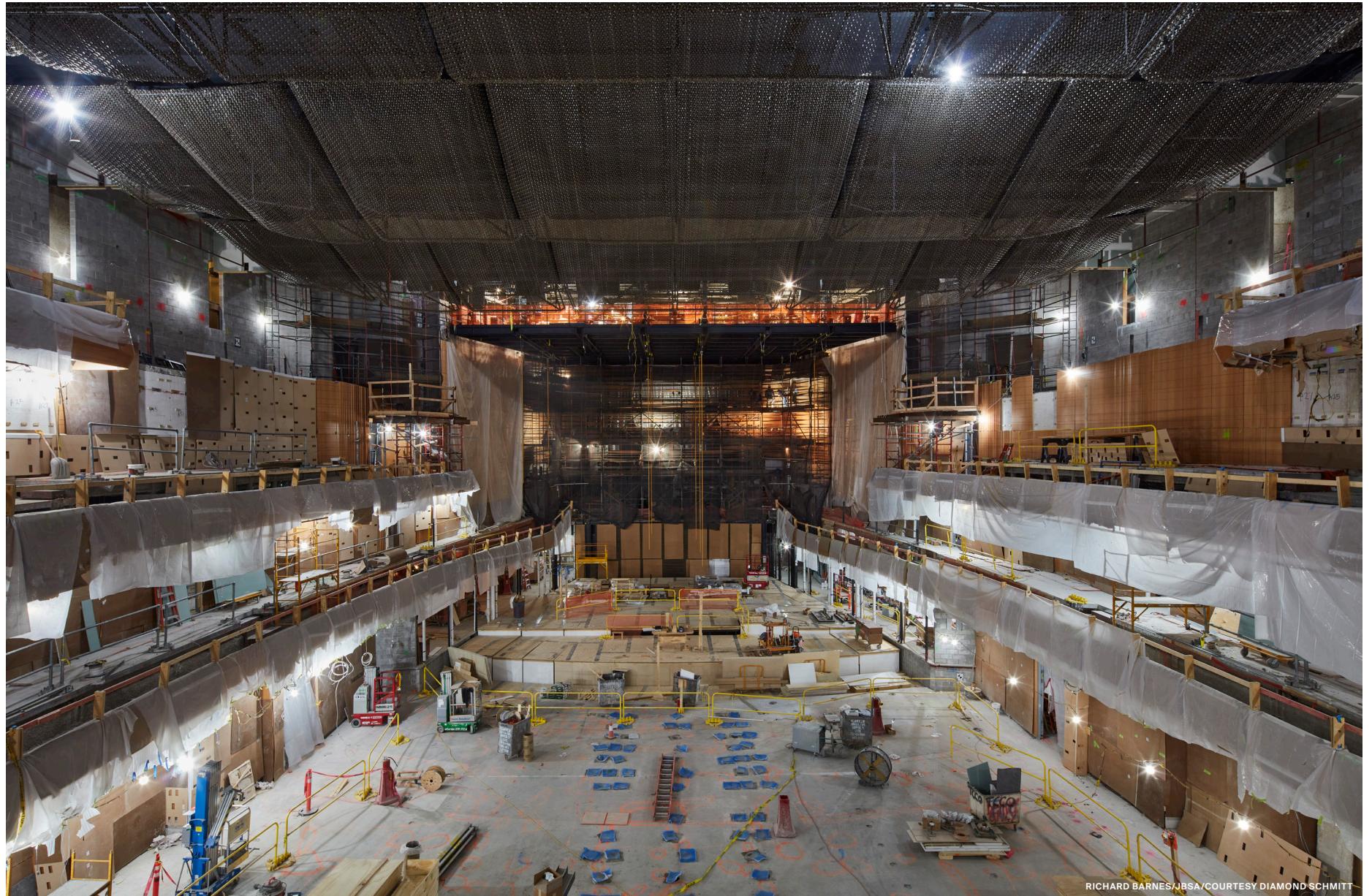


DBOX/COURTESY TWBTA



DBOX/COURTESY TWBTA

19 In Construction



RICHARD BARNES/JBSA/COURTESY DIAMOND SCHMITT

already painted a deep indigo hue that stands out amid the ongoing construction. It's a far cry from the opera's prior dramatic reds, but the effect is fresh.

Inside the heart of the entire project, new auditorium seats are still sheathed in plastic wrap and floors are protected with thick brown paper, but already the centerpiece showcases its reimagined interior. The new hall resembles the weaving of a picnic basket: A specially sourced, fair-hued beechwood undulates away from the wall in a pattern resembling a sine wave; the pattern of bulges and concavities was engineered for acoustic feedback and integrated lighting. While raw material gives the void a stripped-down feel, another striking move was the removal of the pipe organ that once held center stage. Catering to modern performance, a new electronic organ has been installed. The console from which its sound originates can be moved anywhere on- or offstage, like DJ equipment. Gary McCluskie, principal architect with Diamond Schmitt, said

that the work will mean "all can feel welcome and excited, no matter what music you have on your playlist."

What's also unexpected is the complete loss of the traditional proscenium stage. No walls or panels separate the sight space of the stage from the trappings of lighting, grip ladders, and microphones suspended from the ceiling. There will be no more velvet curtain falls here, as the audience now envelops the stage, somewhat like the Shakespearean theater in the round. First-tier rows flank the stage itself, and a small, steep seating area appears behind the stage, setting up a 360-degree panorama.

Some of the perennial acoustic issues with Avery Fisher Hall stemmed from the fact that there were too many seats in the original theater. To fix this, McCluskie described a design process "like repacking a suitcase: Everything had to be taken out in order to find the most efficient solution." Diamond Schmitt not only increased the rake of the floor (from 4.9 to 7.5

degrees) but also removed seats: The stage is 25 feet closer to the entrance, and only 2,200 of the original 2,738 seats remain. The audience is smaller, yes, but its sense of intimacy with and proximity to the performers is a definite improvement. A sold-out show at David Geffen Hall will sell fewer tickets but hopefully recoup its reputation.

Emily Conklin is a writer-editor-researcher and architecture historian. Her work centers lineages of design and spatial imagination through prose. Her writing has appeared in the *New York Review of Architecture*, *Surface*, and *Platform Space*, among other publications, and on her Substack *Design Trich*.

Facing page, top: David Geffen Hall construction as of April 2022

Facing page, bottom: Renderings of the arrival sequence showcase motion into and upwards through the hall's social spaces.

Above: David Geffen Hall construction as of April 2022

Below: Renderings of David Geffen Hall interior



CICADA DESIGN/COURTESY DIAMOND SCHMITT



CICADA DESIGN/COURTESY DIAMOND SCHMITT



CICADA DESIGN/COURTESY DIAMOND SCHMITT

20 Dispatch

Playing It Safe

Can a staid new National Museum make Oslo the art capital of Europe?

Can a massive infusion of state money and high-end cultural openings turn Oslo into the “art capital of Europe”? The Norwegian government is betting on it. Its latest wager is the \$626 million National Museum of Norway, which opened to the public on June 11.

Created by agglomerating Norway’s Museum of Architecture, Museum of Industrial Art, Museum of Contemporary Art, and National Gallery, the new National Museum (Nasjonalmuseet) holds a diverse collection of objects. How do you design a building that presents 6,500 pieces from a historical collection of 400,000 items while also carving out space for contemporary exhibitions? For the Naples, Italy-based Kleihues + Schuwerk Architects (and exhibition designers Guicciardini & Magni Architetti), ostentatious design was to be avoided. Its solution, selected as the winner of an international design competition in 2010, blends minimalist stylings with local materials and creates enough density to encourage repeated returns. Time scales vary: To house a collection whose artifacts span thousands of years, Kleihues + Schuwerk Architects cofounder Klaus Schuwerk told *AN* during a tour, the museum is “meant to last the next 200 years.” Now the largest art museum in the Nordics, the boxy downtown complex is surprisingly unassuming, a quality that might be the key to its longevity.

Deriding the Guggenheim’s locations and other “flashy” institutions as singular gestures devoid of curatorial consideration, Schuwerk explained that the National Museum was conceived to not overshadow Oslo’s city landscape. Consequently, it slithers rather than looms. Its 588,000 square feet (with 140,000 square feet of galleries) fades from view, even from two blocks away. This impressive disappearing trick preserves views of the adjacent brick city hall designed by Arnstein Arneberg and Magnus Poulsson, and the harbor beyond.

Facing the active Aker Brygge waterfront, the overall L-shaped scheme masses around a public courtyard across from the bright yellow Nobel Peace Center. The ground-level facades, up to four stories in height, are clad in locally

quarried slate tiles cut vertically rather than horizontally, which creates a sedimentarylike elevation reminiscent of an exposed cliffside. This rear section holds back-of-house functions, including offices, meeting rooms, conservation labs, and more, directing the public to enter from the fronting plaza. To counterbalance the heaviness of the majority-dark-stone exterior, white limestone floors, inspired by the Louvre, were installed underfoot on the first floor, while white oak lines the second level.

Floating above the slate podium, the museum’s crown jewel glows brightly, at least from the outside: The 426-foot-long, 23-foot-tall Light Hall, set back from the third-story roof deck, intentionally stands in stark relief to the rest of the project thanks to a facade of paper-thin, banded marble tiles, each encased in glass for structural stability.

Inside this long hall, floor-to-ceiling panes of translucent glass obfuscate the marble to uniformly diffuse the incoming natural light. The move darkens the interior—if it’s dim on a sunny summer’s day, one wonders about illumination during Norway’s long winters. There’s no way to hang art from the wall, so each piece shown in the Light Hall must be strung from the ceiling or anchored to the floor instead. The vast, uninterrupted expanse provides plenty of space for large installations, but simultaneously overwhelms.

It’s easy (and appropriate) to compare the Light Hall to Gordon Bunshaft’s 1963 Beinecke Library at Yale University, as Schuwerk cited influences from 20th-century modernists. In particular, he cited Mies van der Rohe as an inspiration, a nod noticeable in the broad Rationalist floorplans and the minimalist aesthetic throughout. Still, there are some bottlenecks. While the first two floors classically arrange 3,000 years of art, design, and architecture objects across 86 rooms in chronological order, the L-shaped floor plates unfortunately lead to a somewhat nonlinear flow. As the circulation snakes back on itself, it’s too easy to drift from a room holding the dresses of Norway’s queens into a showcase of industrial design in the 1960s.

While the new National Museum nods to the city’s boxy midcentury Functionalist buildings like the nearby city hall and the naturally lit Kunstnernes Hus, designed by Herman Munthe-Kaas and Gudolf Blakstad, its architecture explicitly rebukes Oslo’s recent individualist, Rotterdam-esque building boom. Schuwerk took particular aim at the MUNCH, a crooked museum tower wrapped in perforated metal panels. Designed by estudio Herreros, it opened last October after two years of delays to generally poor reviews. Built for approximately \$260 million, the new home of the Munch Museum ferries visitors to sky-high galleries in criss-crossing escalators through a central atrium and is provocative in exactly the ways the National Museum is not. It sits alone on a plaza along the water’s edge much like the nearby Deichman Library, Oslo’s new main branch, which opened in 2020. Designed by Atelier Oslo and Lundhagem, the glassy library’s stepped cantilever juts out over a Martin Puryear sculpture in the plaza below, dwarfing Snøhetta’s sloping Oslo Opera House. (Its lurking form didn’t stop the International Federation of Library Associations and Institutions from naming it the world’s best new public library last year.)

These three institutions opened in sequence after years of delays—COVID-related as well as budgetary. The National Museum, originally anticipated for completion in 2019, then 2020, is clearly intended to be the capstone. Now done, it emerges into an alien cultural, political, and artistic landscape. Can the Nasjonalmuseet entice as many visitors as the Norwegian government hopes?

Residents and tourists alike who make the trip will find a lot to enjoy, though the firehose of history and culture is too much to absorb in one day. Minor distractions, like the circulation, don’t help: The English wall didactics contained typos, and an approximately 2-inch gap between the roof pavers and the parapets, intended for stormwater drainage, is an inelegant and eminently noticeable solution. Still, touches like the sunken rooftop display rooms that hide large-scale sculptures, or the 32

interactive “activity benches” throughout the building are delightful surprises. The heavier classical styling juxtaposes lighter expressions of contemporary Scandinavian design throughout, a move that keeps the complex from feeling foreboding.

Installed in the Light Hall through September, *I Call It Art*, the museum’s inaugural exhibition, showcases 147 Norwegian artists who have never been shown in a national museum before. The spread runs the gamut from traditional paintings and sculptures up to fully occupiable environments—one micro-gallery, containing sculptures from artist Markus Li Stensrud, and André Tehrani’s site-specific mural *Perception Management Display Unit (Alabaster) w/ Two Paintings for Target Audience 19-25 y/o*, is staffed with its own attendant. (After the show closes, larger retrospectives of internationally famous artists are scheduled to follow through 2025.) With video and audio installations that bleed into one another, the opening show is cacophonous.

Still, it, like the rest of what’s on display throughout the museum, deals with important subjects: The first artwork visitors see when entering the building is *Pile ó Sápmi Supreme* by Máret Ánne Sara, a poignant introduction to the main collection. A quilt of reindeer skulls that have been shot through the head, the piece is a reminder of the brutal push-back the Sámi people faced from the Norwegian government after protesting for their land and reindeer-herding rights. The oppression of the Sámi by the Norwegian government is discussed with refreshing candor across the permanent collection as well. For an institution tasked with presenting thousands of years of history in the centuries to come, an open reckoning with the past is a tremendous first step.

Jonathan Hilburg is an electronics editor at *Reviewed* and was previously web editor at *The Architect’s Newspaper*. He lives in Manhattan and is keenly interested in the intersection of art, architecture, and context.



21 Dispatch



IWAN BAAN



IWAN BAAN

Facing page, left: The museum offers a quiet, solid presence even as it completes a block in downtown Oslo.

Facing page, top: Installation view of the Nasjonalmusset

Facing page, bottom: Installation view of the inaugural exhibition */ Call It Art*

Above: An exploratory, multi-level interior constitutes part of the inaugural exhibition */ Call It Art*

Left: Installation view of the Nasjonalmuseet



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BauTeam: BT45 The K

The gorgeous BT45 The K kitchen features a signature island which combines Nero Marquina marble block with dark wood drawers. Each drawer is equipped with BT45-branded accessories and organizers. The island also includes a remote-controlled concealed beverage cabinet which rises with the press of a button. Three symmetrical vertical units with doors clad in black leather are framed by 45-degree panels, concealing the most important kitchen items: a 36-inch refrigerator, 36-inch freezer, coffee maker, and 30-inch oven. When closed, the units create the desired look of luxurious furniture. Classic or modern? The choice is made easy when the best of both design worlds are brought together to create this unique kitchen.

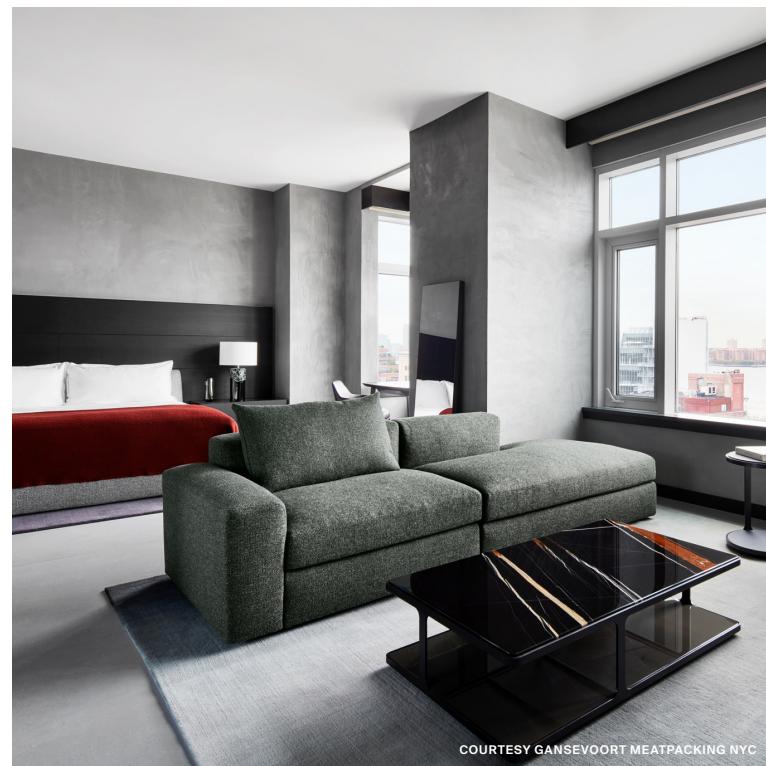
thebauteam.com

BauTeam's latest kitchen line offers a darkly stylish ensemble of forms clad in dark wood, coordinated stone, and leather.



COURTESY BAUTEAM

Poliform: The Penthouse at Gansevoort Meatpacking



COURTESY GANSEVOORT MEATPACKING NYC



COURTESY GANSEVOORT MEATPACKING NYC

The Penthouse at Gansevoort Meatpacking has an entirely new look, completed in partnership with Italian contemporary furniture designer Poliform. The Poliform Penthouse at Gansevoort Meatpacking is the brand's first fully designed hotel suite in the United States. The space itself is a 1,700-square foot duplex, designed for a comfortable stay and built to entertain. Poliform tapped into their network of international designers to collaborate on products, and each element in the suite is shoppable should guests decide they can't live without one of the pieces. Poliform, the Italian cabinetry and interior design firm located near Lake Como, produces custom-made systems and furnishing for any interior space, including walk-in closets, wardrobes, kitchens, tables, chairs, armchairs, sofas, and beds for sophisticated clients looking for cultured and contemporary beauty paired with exclusive and refined elegance.

poliform.com
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The Penthouse features 30-foot-tall, floor-to-ceiling windows overlooking the Hudson River, a floor-to-ceiling fireplace flanked by dramatic bookcases, a full kitchen and wet bar, three full bathrooms, and a cozy-yet-indulgent private sleeping area.

Discover Design at the A&D Building

Artistic Tile: Solaia



COURTESY ARTISTIC TILE



COURTESY ARTISTIC TILE

A three-story wellness center, dubbed "the Sanctuary" is an essential part of Solaia, a luxury residential building in New Jersey which overlooks the Hudson River and Manhattan. When designing the rainfall shower within the facility, designer Jaclyn Isaacs of Doni Douglas decided upon a custom Ombre Stone Mosaic from Artistic Tile. A colorful cascade of marble in a range of calming green tones echoes the spray of water falling from the shower head. In addition to walls of custom Ombre Stone in Green and floors of Aura Beige in the spa, Tappeti Green is used as a full height backsplash and Flute Nero as a dividing wall in the lounge.

artistictile.com

The wide range of colorful tiles produced by Artistic Tile is put to calming use in Solaia's interiors, both in kitchen and spa locations.

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24 Studio Visit

To Live and Be Housed in L.A.

John Friedman Alice Kimm Architects focuses on homes, housing, and community-centered efforts in its hometown.



BENNY CHAN/FOTOWORKS

The office of John Friedman Alice Kimm Architects (JFAK), situated in an old brick warehouse just off the 4th Street Viaduct on the east side of the Los Angeles River, is a bright space with a baby grand piano in one corner. The instrument, which Kimm and one of her employees who happens to be classically trained occasionally play, would seem to be a symbol of the firm's professed architectural philosophy. Friedman told AN: "Alice and I both carry a deep love of pure design, but with a desire that our architecture make the city better and [people's] lives better. That intersection has really been important to us from the beginning. It's an intersection of playfulness and seriousness."

This conceptual pairing is evident in the firm's houses, which, broadly, construct functional yet expressive space and appear carefully attuned to natural light. The duality of playful and serious is also an ethos the two feel they share with L.A. culture, especially show business. Friedman continued: "The movie business, for one thing, is storytelling and playful and ad-lib, but it's highly technical, highly structured, and organized."

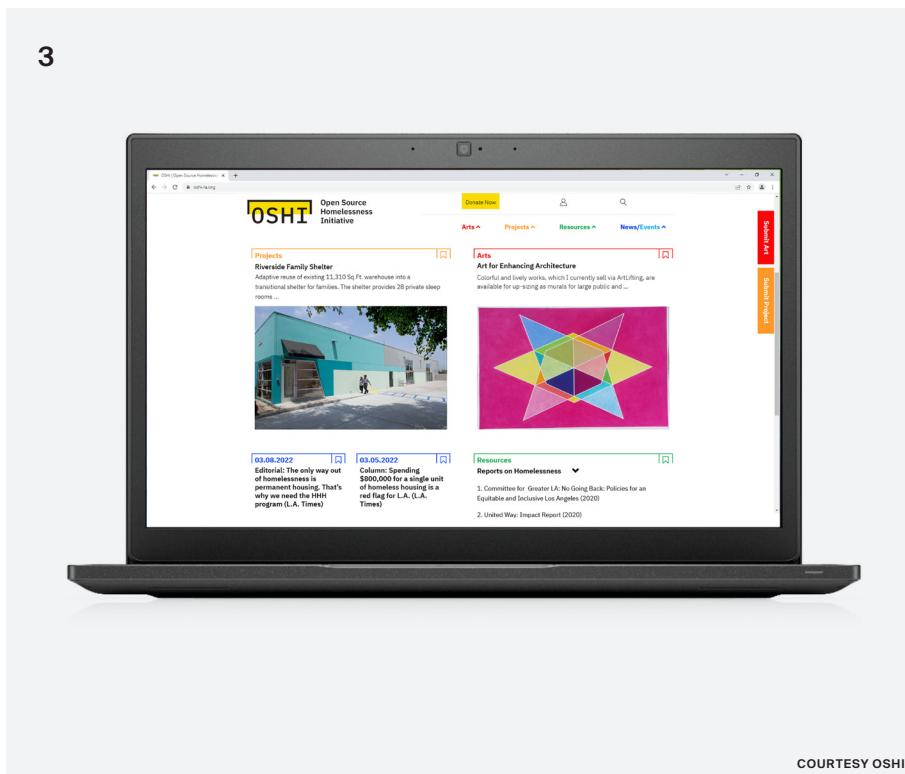
Friedman and Kimm started their practice shortly after arriving in L.A. in the early 1990s. At the time, they felt like outsiders. Both had studied at the Harvard Graduate School of Design under then chair Rafael Moneo, and Friedman had worked for Álvaro Siza. Like all good transplants, they talk about their adopted city with an infectious boosterism: Kimm remarked that the can-do culture fosters a mindset that declares, "Innovation is accessible." This pride of place has steered the firm's trajectory. "Right now, a lot of our work is focused on the civic realm," noted Kimm, "and that's really important for us, because of our belief in the power of architecture to change people's lives and strengthen community." In L.A., making civic architecture today means making space for social services, most notably to address the needs of the city's large population of unhoused and housing-insecure residents. This critical work constitutes much of JFAK's portfolio lately.

Luke Studebaker is a writer and architect living in Los Angeles.



BENNY CHAN/FOTOWORKS

25 Studio Visit



1 Casa Namorada 2018

One great thing about L.A., Friedman said, "is you've got ranch style next to modern next to Tudor next to Mediterranean. That's part of the charm." To wit, this private home in Santa Monica sidles between its neighbors with confident verve. A protruding light-box window and quarter-round volume cantilevered above a bright yellow garage door all gesture to the street yet reveal very little. This swooping public face of privacy befits the plan, in which the entrance is through a side court concealed behind the front gate. That "front" door opens to a double-height formal living room with calibrated natural lighting from skylights and the aforementioned window. At the back, the kitchen and family living room spill out into the yard, and the home, transformed into a picturesque indoor-outdoor dwelling with an abundance of filleted surfaces, becomes something else entirely.

2 Navig8 2021

This publicly funded navigation center in South L.A. provides services to unhoused neighbors. Constructed using prefab modules, the center comprises restrooms, showers, personal storage, a laundry, job training classrooms, and offices. Set back from a broad avenue, the building owes its presence to its second story—significant in these low-slung plains—and a pergola that extends to the sidewalk. Visitors queue beneath its undulating canopy, which matches the colorful stripes that adorn the boxy building in a pattern of interlocking gables, an icon of home upright and inverted. "Like poetry or film," explained Friedman, the shape can be "interpreted in multiple ways." Kimm added: "I think it's an important marker of how cities can treat these types of service buildings. They could really help change the public perception of homelessness by giving a little bit more love to these types of projects."

3 Open Source Homelessness Initiative 2021-

During their work on the Navig8 project, Friedman and Kimm were struck by a dearth of connection and knowledge sharing among the many entities working on the issue of homelessness. Launched last year, OSHI aims to offer a database of news, resources about organizations and funding, and project case studies, including buildings as well as art produced for and by unhoused people. True to its open-source nature, the site is a pragmatic, nonpolemical resource. "Ultimately, our goal is to accelerate solutions," said Kimm. She continued: "The boundaries of architecture are not fixed, and to me, all the architectural thinking that goes into making something like this work is just as valuable as another project."

4 Westbrook Academy and Community Center 2022-

This South Gate campus is a project for the LA Promise Fund and NBA star Russell Westbrook's Why Not? Foundation. Anchored by a new 80,000-to-100,000-square-foot community center, it also includes a middle and high school in an existing warehouse and a third building with a daycare, a community kitchen, and a cafe. These programs are tightly packed into a site bounded by a boulevard and a freight railway. "There's very little pedestrian access," Friedman noted, "but you take advantage of that, and you say, 'Well, now we can build up to [the street] and use it for frontage.'" Above ground-level parking, the trapezoidal floor plates of the community center are stacked askew, making the most out of their cantilevers. In classic L.A. style, these shifted boxes are skinned in vertical louvers that form screens of text readable from passing cars.

26 Anthology

Cylinder Meets Square

In a new pavilion for Glenstone Museum, Thomas Phifer and Partners shelters an artwork by Richard Serra within textured concrete construction.



COURTESY GLENSTONE MUSEUM

Design architect: Thomas Phifer and Partners
Architect of record: Thomas Phifer and Partners
Location: Potomac, Maryland

Landscape architect: PWP Landscape

Architecture

Structural engineer: Skidmore, Owings, and Merrill, LLP

General contractor: Whiting Turner

Geotechnical engineer: Schnabel Engineering DC

MEP engineer: Mueller Associates

Civil engineering: Vika

Lighting design: Arup

Signage/wayfinding: Gelberg Signs

It's a short drive from the nation's capital to Glenstone Museum in Potomac, Maryland, but you're made to endure a few ungainly sights along the way. On either side of Piney Meetinghouse Road—and, to a lesser extent, Glen Road—mansions spring forth, each one more distended than the last. There are dispiriting exercises in Revival, Château, and Car Dealer Modern. A few head-scratchers defy Realtors' stock taxonomy, their composite morphologies and bloated bearing recalling Ceausescu more than cookie-cutter suburbia.

The haptic pleasures that populate Glenstone's vast, publicly accessible grounds stand in stark contrast to this gaudy set. With

its pruned forests and rolling hills punctuated by large sculpture and architectural follies, the 300-acre campus is a haven from wealth, built with exorbitant wealth.

After disembarking and checking in at the welcome center, you set out on the main promenade. Some minutes later, the Pavilions, a perfectionist's ensemble courtesy of perfectionists Thomas Phifer and Partners, swing into view. But amble off the main path onto the branching trails, and you'll stumble across grazing behemoths ascribed to equally weighty surnames. Koons. Heizer. Smith. Serra. So enamored are Glenstone founders Mitch Rales and Emily Wei Rales with the latter that they have acquired three of the octogenarian sculptor's supersize steelworks.

Their most recent acquisition, *Four Rounds: Equal Weight, Unequal Measure* (2017), is housed in its own structure, purpose-built by Phifer in close consultation with Serra. This pavilion, a 4,000-square-foot concrete shed/shrine, is set deep into the campus, down in its treed lower reaches. The path to reach it meanders, purposefully, through a glade until connecting to a wayward boardwalk. (Its elegance is due to landscape architect Adam Greenspan, without whose efforts Glenstone would be a far less cohesive, enticing place.) You wend your way around trees and tall grasses to the sole

entrance, recalibrating your sensory apparatus for what's to come. "As you're walking to it, you begin to cleanse, and to prepare yourself for the work," Phifer told journalists at a June press event.

As its title suggests, the work consists of an uneven quartet of pieces that together explore themes of compression and difference. Serra's stumpy cylinders clock in at 82 tons apiece, beyond which the forging process begins to flag and break down. Originally installed at David Zwirner's West 20th Street gallery in New York, the steel drums were subsequently deposited in a New Jersey stockyard, where they remained, unsheltered, for some time. Within Phifer's top-lit pillbox, the pieces regain their mystique. Daylight passing through angled glass diffusers imbues the space with an even brightness and glow, against which the heaving barrels stand in crisp relief. Their dark, patinated surfaces are revealed to be scratched, notched, dinged, blistered, soiled, abraded, flaking—unique micro-attributes that cumulatively speak to a material existence alien to our own.

When staged indoors, the impulse to frame Serra's large-format sculptures in high contrast is an understandable inkling. (Born in San Francisco in 1938, the artist began making sculptures with lead in the late 1960s, moving on to sheet metal, Cor-ten, and finally,

forged steel, indicating a steadfast interest in industrial grit.) But over his long career, Serra has developed an immunity to white-walled sedateness. "[He] lives in this world with his work in white Sheetrock spaces with perfect concrete floors, and he hates that," said Phifer, who convened several design sessions with the elder artist. "He wants these spaces to have an authenticity to them, made in a symbiotic way to his work."

Obligingly, Phifer's building projects mass and texture. Reaching a depth of four feet, the floor slab was prepared and *Four Rounds* plonked down in advance of the superstructure, made from cast-in-place concrete. The walls are two feet thick; the beams overhead are six. Perpendicular seams and tie holes arrayed in a legible, gridded pattern invoke the serial side of Serra's industrial approach, while the splotchy variegation of the concrete, ranging from desert reds to moody winter grays, speaks to the valences of durational experience. A keen sensitivity toward proportion emanates from all sides. Evidently, in their meetings Phifer would talk and talk, with Serra appearing to only half-listen. But finding moments of clarity, he would inveigh on details about the door frame or the dimensions of "the room," which were set at 64 feet by 64 feet.

Serra's hulking forms call out for sub-tending environments, including ostensibly

27 Anthology



COURTESY GLENSTONE MUSEUM

“natural” ones. At Glenstone, the sturdy-but-pliant *Contour 290* (2004) wiggles through a woodland. Meanwhile, the self-involved *Sylvester* (2001) is stationed on a lookout of the Raleses’ own bombastic home, designed, like the serviceable gallery nearby, by the late Charles Gwathmey. *Four Rounds* is a more delimited and thus circumspect work, requiring a bespoke architectural framework where its steely kin could unfurl or pirouette in open space. It’s tempting to imagine how the piece would work within the Pavilions, whose perisopic towers are bulwarks of introspection. Grouped around a reflecting pond, they mark out small and large galleries devoted to Cy Twombly, Simone Leigh, Brice Marden, and rotating exhibits. One walled, roofless quadrant offers a capacious setting for Michael Heizer’s *Collapse* (1967/2016), whose entropic frisson threatens to draw visitors down into its sunken pit. (Watchful staff and timed admission make sure that doesn’t happen.)

Scrupulous as the details of the Pavilions are, the immaculate, integrated setting doesn’t suit Serra’s purposes. By contrast, the new building hardly earns the appellation. Lacking mechanical systems or other moments of articulation, it is closer to a ruin, albeit one designed to endure. The same could be said of Serra’s ostentatious, though always supple, sculptures, whose physical

mass is leavened by their almost mammalian gait and touching vulnerability to the elements. Keeping the long view in mind helps one understand a cryptic comment by Phifer: “You get a lot of this in Rome,” he said at the opening in June, before trailing off. Likely, he was alluding to the way the Pantheon, a totalizing work of architecture if there ever was one, makes itself tactically susceptible to the whims of storm clouds.

Phifer’s sylvan *tempietto* works with its environs as much as it does with *Four Rounds*. But however much of an impact the excursion to and from it has, the experience likely won’t put that thorny question out of mind: How much does all this cost? A figure hasn’t been divulged, fiscal discretion being important to the likes of the Rales. Regardless, the money has been spent, transmuted into forged steel and immovable concrete, which sit silent in the woods. **Samuel Medina**



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Facing page: A winding boardwalk delivers viewers to the pavilion.

Above: Linear skylights illuminate the sculpture.

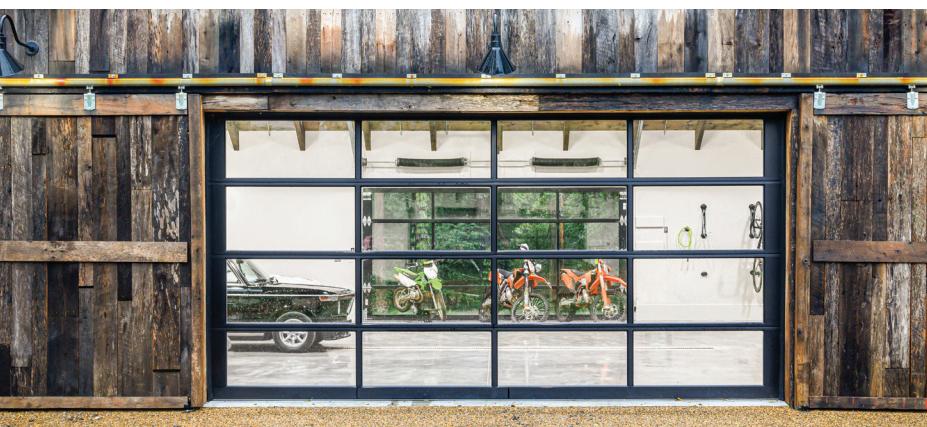
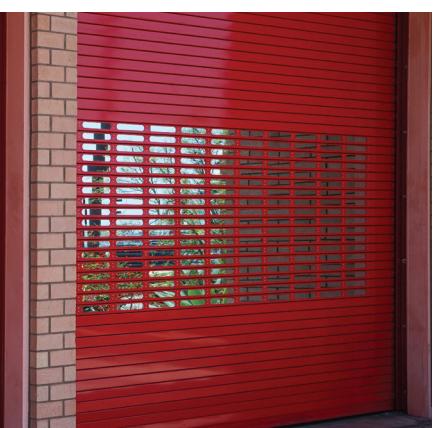
Top: The rough, cast-in-place concrete establishes a material context for Serra’s work.

You don't have to be a know-it-all. Just a find-it-all.

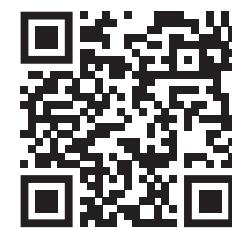


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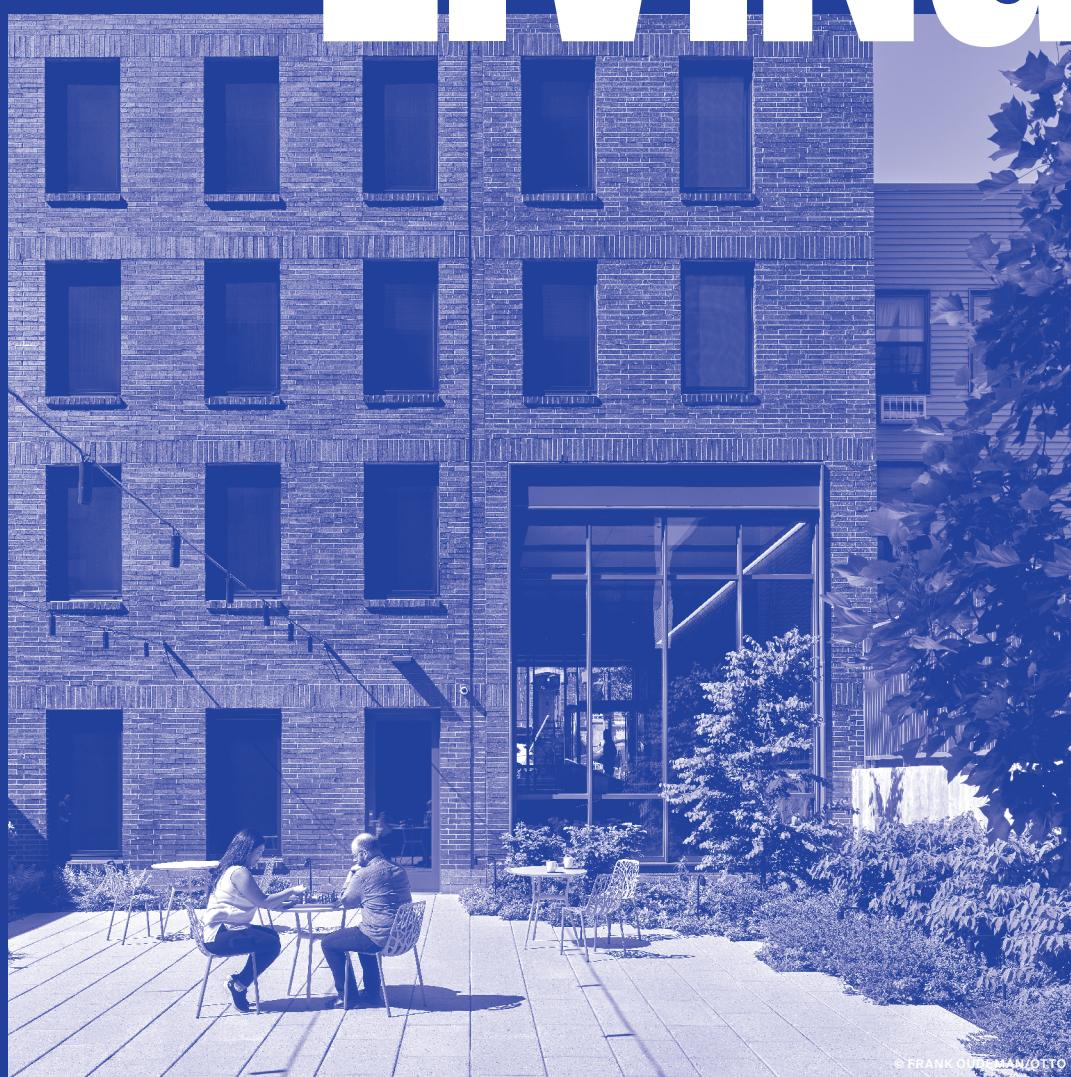


SAM LAHOZ

NEW WAYS OF LIVING



COURTESY MAHLUM ARCHITECTS



© FRANK G. MARVOLTO

COURTESY LOS ANGELES DEPARTMENT
OF BUILDING AND SAFETY

Last month, the median monthly rent in America surpassed \$2,000 for the first time ever. This month, news broke that the average rent in Manhattan in June rose above \$5,000, also for the first time ever. While the rental market continues to intensify across the country, home sales have slowed lately. Beyond economics, where we live and how we live together are urgent questions in the midst of America's decades-long housing shortage. The country desperately needs more housing options that work for more people in terms of price, location, and configuration. Rather than focusing on the many shortcomings of our nation's efforts to house ourselves, this feature section shares projects that productively navigate this precarity through research and design, equitable development, public housing for seniors, and a well-informed critique of the accessory dwelling unit (ADU).



Small apartments and buildings under three stories are not required to have an elevator, and the cost of installing one is prohibitive.



What if the city incentivized property owners to team up and construct elevators and bridges that span two or more buildings so that the cost of new accessibility infrastructure can be shared?

COURTESY CENTER FOR ARCHITECTURE

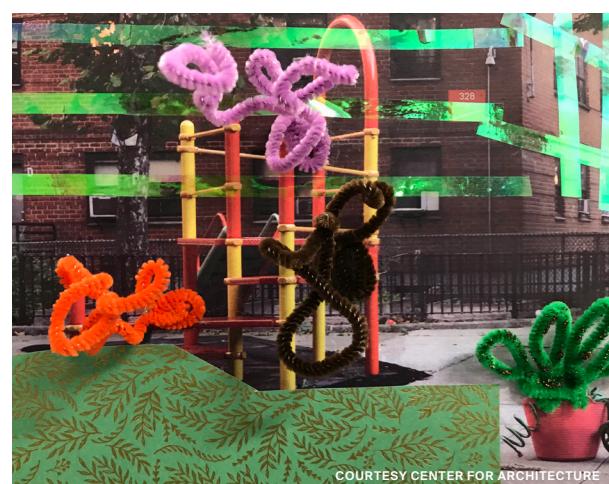
Clockwise from left: Aging Against the Machine proposes solutions for intergenerational housing in Oakland; Block Party offers new ways to create accessibility in existing housing stock via shared elevators in Berkeley; Decolonizing Suburbia visualizes futures

for vacant lots in Cincinnati; Re:Play invited five young resident designers to imagine new possibilities for playscapes in New York City.

Facing page: Installation view of Reset



COURTESY CENTER FOR ARCHITECTURE



COURTESY CENTER FOR ARCHITECTURE

THIS IS AMERICA

Reset, now on view at the Center for Architecture, shows us what's possible when we work together.

I don't know about you, but lately it's easy for me to get demoralized. I wake up every morning and read about the hollowing out of the middle class in America, the near-constant acts of gun violence, the war in Ukraine, the overturning of *Roe v. Wade*, the existential threat of climate change. In my immediate circle, I hear from architecture friends about difficult renovations, legal conflicts, incomprehensible lawsuits, and the constant friction between people trying to live next to one another. Sometimes I imagine the only way forward is a life of isolation: Maybe I should remove myself from culture and find a cabin in the woods. Then I remember that not only do cabins in the woods have their problems, but that's not the kind of life I want to live. Still, the individualism that pervades our society—the constant differentiation between you and me, where you're coming from and where I'm coming from, and what you want and what I want—is not only a tough pill to swallow but one that feels like it'll never change.

Amid thoughts like these, I was so heartened to spend time at *Reset: Towards a New Commons*, the current show at the Center for Architecture in New York. The exhibition opens with this declaration: "Contemporary American culture is increasingly disconnected, with people divided by needs, generations, and beliefs. The disconnection has been exacerbated by the enduring COVID-19 pandemic and illuminated by the growing racial justice movement. This exhibition will explore the belief that environments that foster cooperation, interaction, and mutual assistance can be an antidote to the intense divisions in American life." The show, cocurated by Barry Bergdoll and Juliana Barton, stages four interventions by four teams of architects and designers to realize proposals that would "encourage new ways of living collaboratively while considering cross-generational living and designing for different

abilities." The interdisciplinary teams drew on a variety of approaches to community building as they engaged sites in Oakland, Cincinnati, New York City, and Berkeley.

Each team staked out a specific method of engagement. In Berkeley, Block Party: From Independent Living to Disability Collectives draws together architectural historians, disability experts, and artists to explore new and more equitable ways of providing spaces for people of all abilities; in Cincinnati, Decolonizing Suburbia invites us to imagine a new world; in East Harlem, Re:Play Reclaiming the Commons through Play asks us to consider the role of joy and playfulness in the city center; and in Oakland, Aging Against the Machine makes a case for intergenerational living and spatial arrangements that support it.

Each effort is communicated through models, drawings, stories, recordings, and narratives. On the main floor of the Center for Architecture, two large models—one from Aging Against the Machine and one from Block Party—sit on plinths. The detailed former item showcases the potential of mixed-age housing, while the latter materializes a stretch of Berkeley as built (in wood) and as possible (hot pink pathways with 3D-printed ADUs). On the lower level, maps of Cincinnati hung on the wall work in concert with pieces of paper covered in handwritten suggestions from the East Harlem participants, demonstrating just how many forms these ideas can take. Seen together, they remind visitors that there are so many more people working on improving our civic life than there are trying to destroy it.

Decolonizing Suburbia, led by Andrew Bruno, Alessandro Orsini, William Prince, Nick Roseboro, Sharon Egretta Sutton, and John Vogt, aims to consider architecture and urban space as a communal rather than individual project. The effort focuses on Cincinnati's Avondale neighborhood. The thrust here is one of reclaiming the idea of



"the commons," adapting vacant lots and transforming them into new housing opportunities, vibrant public spaces, and an opportunity for collective ownership.

In order to more directly address the needs of people with disabilities, Irene Cheng, David Gissen, and Brett Snyder led Block Party in collaboration with, among others, Javier Arbona and the disability scholar Georgina Kleege. Their proposal first analyzes typical approaches to supporting people with disabilities and then points out why elevators and single-story buildings are both less than ideal. Taking a single block on Prince Street in South Berkeley, the team proposes an intervention that weaves accessible housing into the existing infrastructure and models alternatives to the typical single-family-with-cars urban layout. The team's proposal relies on the Berkeley City Council's 2021 move to abolish single-family zoning and demonstrates the value of raised basements, garage conversions, and backyard cottages in both increasing housing stock and offering new typologies. The team asks: "Could these new forms of denser housing be harnessed to support multiracial disability communities engaged in mutual aid and communal flourishing?" It seems like they could.

In Re: Play, a collective effort led by Deborah Gans, five young resident designers who live on three New York City Housing Authority campuses offer sketches, ideas, drawings, plans, narratives, and ideals, many of which are displayed in a show of imagination and, unsurprisingly, play. I found this proposal incredibly moving and powerful, as it evidences the clarity and community orientation that so many younger people have. It reminded me that each generation seems to be more attuned, caring, and ultimately optimistic than the last.

I was most drawn to Aging Against the Machine, led by Karen Kubey, Ignacio G. Galan, and Neeraj Bhatia, probably because I spent a few years living on San Pablo Avenue in Berkeley and felt like their show captured the particular tensions of the East Bay. I recall the discordance between my life, in a typical luxury five-over-one construction, and that of the people who lived a few miles down the street, residents who had lived through transformations in West Oakland and were now trying to figure out how to make it work. On its northern end, closer to the UC Berkeley campus, San Pablo is a shaded street lined with delightful restaurants and patios. On its southern end, where

Aging Against the Machine is sited, it's a wide boulevard lined with mostly Victorian houses that have been either kept intact or split up into apartments for grad students or locals who've found themselves seeking more affordable housing. The project team takes as its starting point West Oakland's combination of challenges—"precarious living conditions, insufficient public infrastructure[and] the legacies of redlining"—with the strong presence of community-based support, a desire to "resist predatory real estate practices," and a consistent emphasis on helping each other.

The team's recommendations, based on a series of conversations and roundtables with local residents and informed by what people who live there *actually want*, center on solutions from "interior home renovations to collective land ownership models and intergenerational housing projects." Divided into seven scenes, the proposal includes recommendations for a street transformation that massively improves safety by building three medians; an honest expression of what intergenerational housing might look like (the scenario is a young UC Berkeley undergrad sharing an apartment with a long-time San Pablo resident, an arrangement that's both "awkward" and productive); the introduction of new housing developments; and, my favorite, Shared Ramps, a proposal for installing a large porch that would span three houses, accessible via a ramp, inspired by a 1982 Center for Independent Living publication. The scene, as drawn and described here, is hypersocial: Children take turns serving dinner; wheelchair users navigate ramps to visit their friends and family; and people do each other's hair. I loved it because it reminded me once again that sometimes social issues really can be addressed through a relatively simple and inexpensive spatial solution, an idea so often lost in the fog of politics, policy, and power.

Beyond its physical manifestation, *Reset* also crucially exists online, where it's incredibly well organized, clear, and developed. I came away from my visit to the Center (and my later online experience) feeling like I'd been gently prompted to think deeply and generously about all the people whom I share space with, whether in close proximity or at the larger scales of neighborhood, city, and country. If you need a boost amid the larger tumult of today's housing crisis and want to learn from examples of people thinking about helping each other—go see it for yourself.

Eva Hagberg is the author of *How to Be Loved*, a memoir, and the forthcoming *When Eero Met His Match*. She holds a PhD in visual and narrative culture from UC Berkeley and lives in Brooklyn.



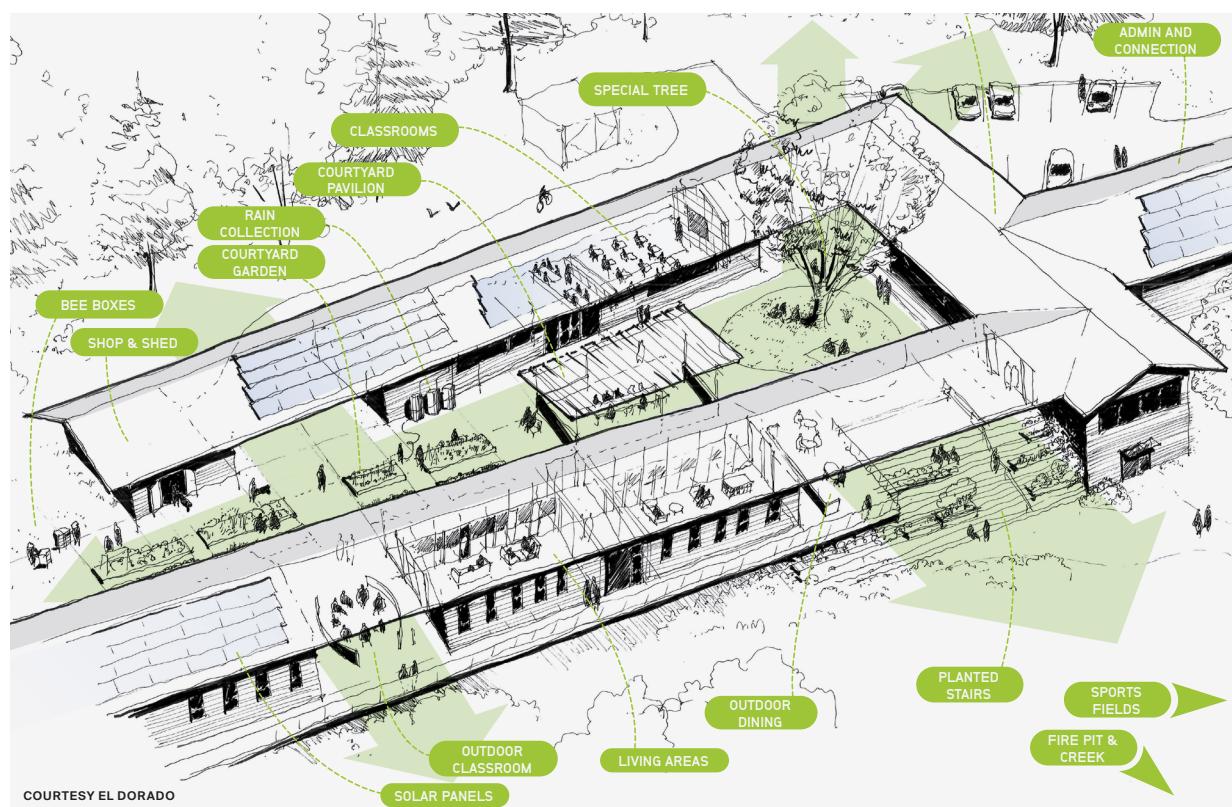
Left: Killingsworth, a mass timber creative office, designed by LEVER Architecture

Middle, left: The exterior and front entry of the Meyer Memorial Trust headquarters, designed by LEVER Architecture

Middle, right: Williams & Russell, a project centered on Portland's Black community

Bottom, left: A vision for the expansion of Parrot Creek Ranch southeast of Portland, designed by El Dorado

Bottom, right: Designed by LEVER Architecture, Framework was the first wood high-rise building to receive approval for construction in the United States.



SEEDING SUSTAINABILITY WITH EQUITY

Adre is a Portland, Oregon-based development company that is less than two years old. Under the guidance of its founder Anyeley Hallová, it has quickly made its presence felt.

At the AIA's annual conference in Chicago last month, Adre's upcoming Killingsworth office building was named one of six winning proposals in the Mass Timber Competition: Building to Net-Zero Carbon, organized by the U.S. Forest Service and the Softwood Lumber Board. Killingsworth will promote social equity through its goal of working with 30 percent BIPOC- and women-owned subcontractors and securing 50 percent of its equity from women and/or people of color. That same month, the Oregon Land Conservation and Development Commission made Hallová its first-ever Black female chair.

In April, the Meyer Memorial Trust headquarters in Portland, designed by LEVER Architecture, which Hallová helped oversee as a partner at her previous firm Project^, was named to the AIA Committee on the Environment's prestigious Top Ten Green Projects list. In July, this project was named one of ten winners in the Urban Land Institute's 2022 ULI Americas Awards for Excellence and advances as a finalist in the organization's 2022 ULI Global Awards for Excellence.

"Development is usually about making money for your investors or creating value for your nonprofit organization. That's fundamental," Hallová told *AN*. "None of these ideas exist outside of the market sector, and that's what's actually interested me with the new company."

You might say Hallová is feeling lucky. After all, Adre takes its name from the number seven in the West African language of Ewe. Even so, this developer makes her own luck—not just with a portfolio of pioneering sustainable design projects but with a mission-driven approach. In Portland, with one of the smallest Black populations of any large American city, as well as a statewide legacy of racial exclusion, that kind of leadership is even more noteworthy.

"Anyeley uses development to build community," Michelle J. DePass, former CEO of the Meyer Memorial Trust, said. "She is a very proud Black female developer in the Pacific Northwest who knows that she is rare. She doesn't shy away from holding that mantle and allowing other people to dream about the world that they want."

Hallová was raised in Florida near Fort Lauderdale, the daughter of a Ghanaian

agricultural engineer. As a child, the family spent two years living in drought-stricken northern Nigeria, which inspired her interest in ecology and design. After high school, she first became interested in sustainable development while studying abroad in Costa Rica attending the School for Field Studies. "It's where I had early training in thinking about the three-legged stool of sustainability: the social, the environmental, and the economic," Hallová recalled. She then spent several years studying environmental systems (Cornell University), city planning (MIT), landscape architecture (Harvard University's Graduate School of Design), before working as an associate urban designer in AECOM's Atlanta office, creating master plans for several Caribbean cities.

Relocating to Portland in 2007, she landed at Gerding Edlen Development, helping to realize some of the first LEED-rated housing projects on the West Coast. Then, as a partner at Portland developer Project^ beginning in 2009, she married sustainability with design excellence on award-winning projects like the Origami multifamily complex by Waechter Architecture (which innovatively combined condos, townhomes, and ADUs) and a local headquarters for The Nature Conservancy, designed by LEVER Architecture.

"We would send her the plans of the building, and it would come back with maybe 200 red marks," LEVER Architecture founder Thomas Robinson remembered. "She dives into the details of the design, always thinking of ways to make things better, but very thorough, very thoughtful, and really useful."

Hallová's arguably most influential project with Project^ went unbuilt. Designed in 2017 by LEVER Architecture, Framework was poised to become the country's first mass-timber high-rise after earning a \$1.5 million U.S. Department of Agriculture grant to test and prove cross-laminated timber's fire resilience. The project, which was called off largely because of post-2016 changes in the tax-credit market for affordable housing, provided a hard-won lesson and an epiphany.

"I did every single thing that anyone could ever do to try to make a project go forward," Hallová says. "I thought, 'What if I took that same energy and I poured that into the Black community?'"

Her final project before founding Adre was a new headquarters for one of Portland's largest philanthropic organizations in the historically Black neighborhood

Led by founder Anyeley Hallová, Portland developer Adre creates green, community-focused projects.

of Albina. The effort was career-defining. The LEED Platinum-rated Meyer Memorial Trust headquarters, completed in 2020, was divided into two buildings—one framed with cross-laminated timber and the other traditionally stick-built like a house—so it would be easier to work with smaller contractors (many of them minority- and/or women-owned businesses) as well as journeymen and apprentices.

"There were a lot of eyes on us. I felt intense pressure to not be a gentrifier, and Anyeley completely understood that," DePass recalled. At "any moment of disillusion, she was there to remind me we were doing this to prove that it could be done. And that really is Anyeley. She does not let anything stand in her way. And she does it with humor and grace."

One of Adre's upcoming projects takes the ideas of the Meyer headquarters a step further. Adre is developing a new headquarters, Building United Futures, for the nonprofit Black United Fund; the structure will house several other nonprofits and business-incubation space. There's a bigger idea at work: It hopes to stem what L. M. Alaiyo Foster, president of the Black United Fund, calls a "talent flight" of young BIPOC Portlanders. "It's an important part when you feel like you belong, when you're part of something," she says.

In July, Adre was named developer for the high-profile Williams & Russell redevelopment project on a decades-vacant land parcel where public officials forcibly displaced more than 120 Black families in the 1970s for a hospital expansion never built. In a historic public-private partnership, the land has been given back to the community, and Adre is developing the plot with the Williams & Russell Community Development Corporation (CDC). A LEVER Architecture-designed mix of offices, apartments, and townhouses cater to a variety of income levels, with a focus on intergenerational living and pathways to first-time homeownership. A variety of shared streets

and landscape spaces will encourage a sense of community.

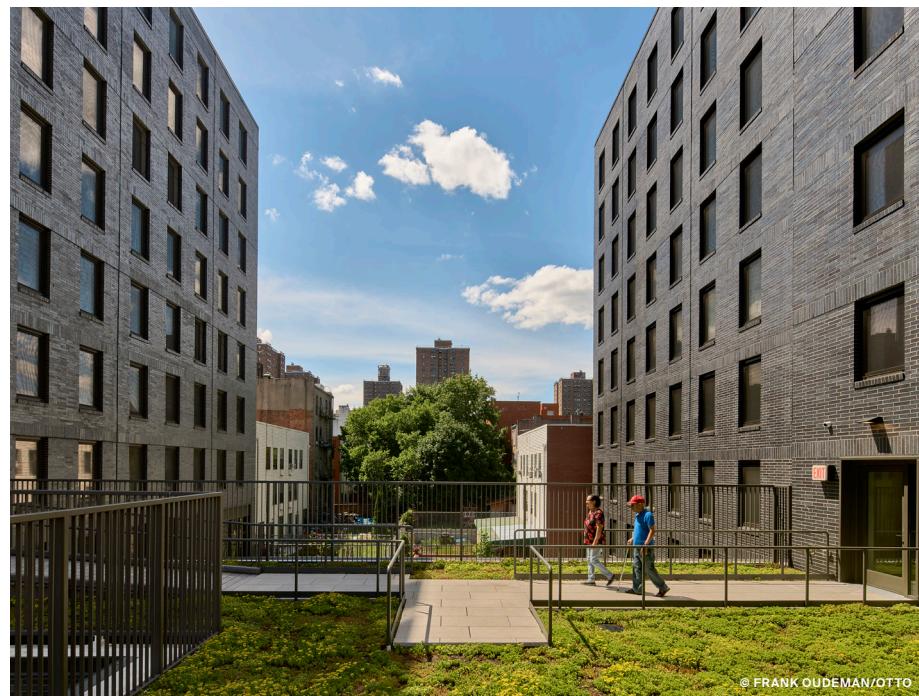
Adre was one of two finalists for the commission, and according to Bryson Davis, board chair of the Williams & Russell CDC and an attorney with PNW Business, the other proposal was more architecturally flashy. Adre won because of how Hallová understood the big picture and how she listened. "Instead of asking the broader market, 'What do you want to buy?' Adre is asking the local community, 'What do you think is needed here?' Anyeley's able to communicate all of that in a way that puts people at ease," Davis said. "She brings a really optimistic energy."

One upcoming Adre project lies far beyond inner-city Portland: The 80-acre Parrot Creek Ranch in rural Clackamas County will see its 30,000-square-foot multibuilding campus rebuilt for a nonprofit that provides intensive residential care and treatment for traumatized youth. Designed by El Dorado, an architecture practice with offices in Kansas City and Portland, the project combines indoor and outdoor spaces and uses nature as a tool for healing.

"[Hallová is] able to balance these social pursuits that she's so passionate about with the capitalist machine that she's working within," said El Dorado partner Josh Shelton. "That's one of the special things about Anyeley: her decision to tackle the world on her own terms."

And those terms ultimately are about democratizing and spreading the impact of green design principles—not just to save resources or reduce carbon but to plant deeper seeds of change. "To me it's not sustainable if it's just environmentally sustainable [and] different constituencies and parts of the community don't feel part of it," Hallová said. "It's all about telling stories in the landscape."

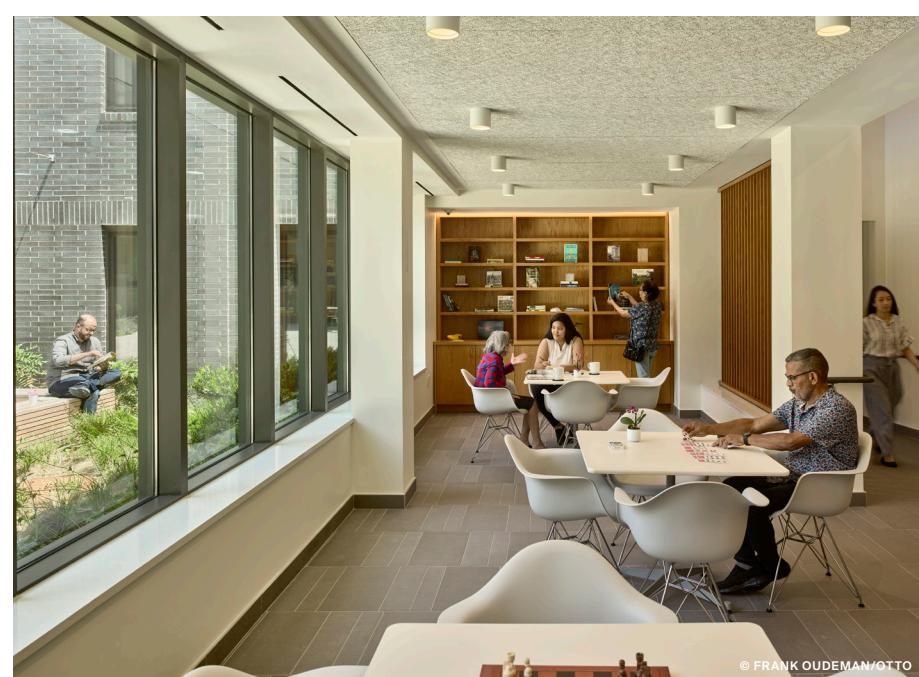
Brian Libby is an architecture and arts journalist based in Portland and has written for *The New York Times*, *Metropolis*, and *Dwell*.



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Left, top: Brick is retained on the two interior elevations of the project, enhancing its sense of urbanity within the inner-block courtyard.

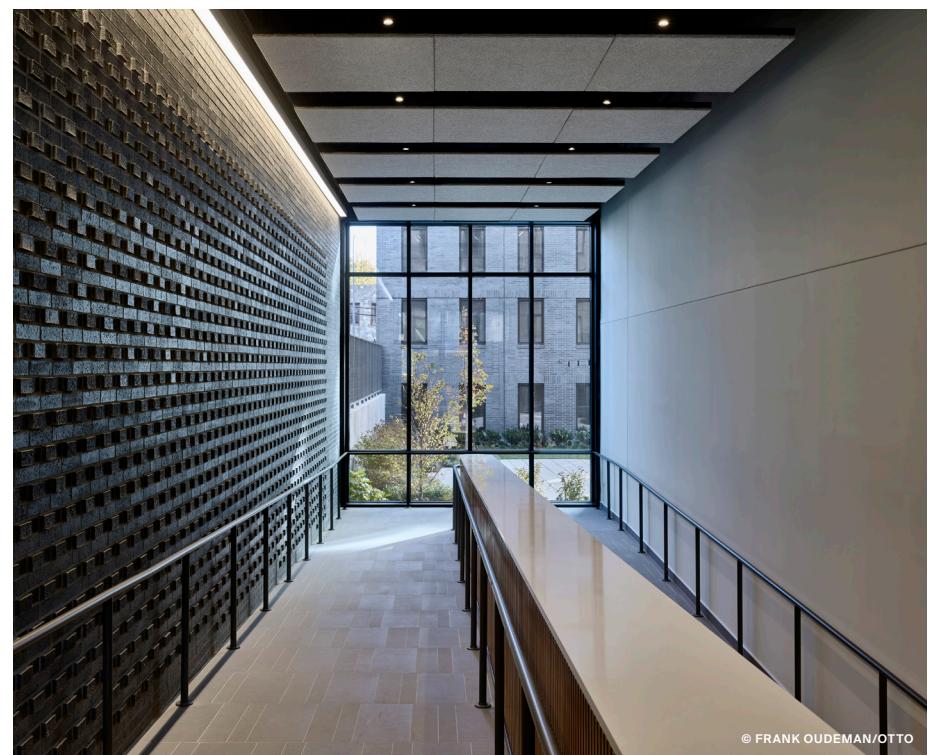
Right, top: On either outer elevation, the building is faced in brick along the street; above, dark metal paneling is used, with seams justified to the top of the windows.

Left, middle: The building's two short towers include 152 residences, mostly studios.

Right, bottom: A ramp set against a brick accent wall circulates residents and guests down to the lobby.



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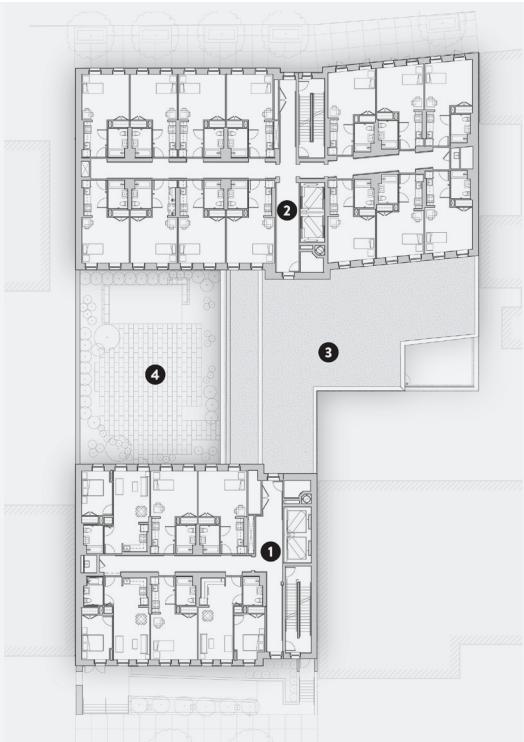


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MOTT HEAVEN

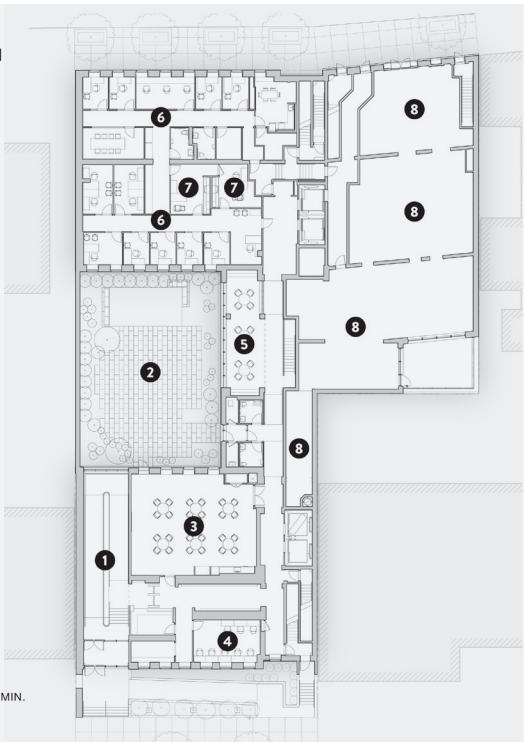
In the Bronx, COOKFOX delivers sustainable, affordable public housing for seniors.

TYPICAL FLOOR PLAN



COURTESY COOKFOX

GROUND FLOOR PLAN



COURTESY COOKFOX

According to the photographic record, the lot at 443 East 142nd Street in the Mott Haven section of the Bronx was once occupied by a quaint (if unremarkable) Queen Anne-style row house, indistinguishable in almost every detail from the ones on either side. So it appears in the tax archive from 1940; by the time of the 1980 edition, the building—and indeed the entire row—is gone, leaving nothing in its place except a garbage-strewn dumping ground. The two pictures constitute a sort of capsule history of the whole neighborhood—or at least of the received history of the South Bronx, the oft-told tale of a spirited working-class enclave that descended into urban mayhem after midcentury.

But there's always more to the story. A filmmaking mecca in the 1910s; home to artisanal workshops in the 1930s; and, even following its decline in the 1970s, a key redoubt of the city's immigrant community and the birthplace of contemporary street culture: The borough's southernmost area has never been short of vitality. The trick now is preserving it. "Obviously the South Bronx has seen an influx of people and of investment lately," Patrick Bonck, assistant vice president at affordable-housing provider Breaking Ground, told AN. "That's a good thing. But not if it means displacement of the people who have always lived there."

Breaking Ground's latest project is an attempt to prevent that. Enter the Betances, the new senior-residence building that now stands on East 142nd Street, a 152-unit subsidized housing complex built as part of a collaborative effort between Bonck's nonprofit organization, the New York City Housing Authority, and the city's Department of Housing Preservation and Development. Just opened this month, the project provides older Bronxites with low-cost apartments as well as on-site care facilities and programming, all in a building with a surprising degree of design flair and a particular sensitivity to its historic surrounds. "We wanted something that would make the people living here feel like they were really part of the neighborhood," says Jared Gilbert, associate partner at COOKFOX Architects.

The firm's collaboration with Breaking Ground has arrived at a key moment. The travails of those seeking housing in New York City are well publicized; less so are the challenges faced by older residents, some 200,000 of whom were stuck on waiting lists for federally supported housing as recently as 2020; the number has likely risen during the pandemic. The problem is especially acute in the South Bronx, where pre-pandemic data shows not only that senior poverty rates are above the citywide average but also that they are growing year over year.

At the same time, Mott Haven and the adjacent Port Morris neighborhood are currently witnessing the most intense gentrification in the history of the borough, with the \$1 billion Banksidet luxury-apartment complex now wrapping up construction on the Harlem River waterfront. For older Bronxites, many of whom lived through the area's roughest years, the influx of bars, restaurants, and shops could be a long-awaited boon—but not if there's no place left for them to live. "If a neighborhood changes, people want to stay and enjoy it," says Samuel Stein, a housing advocate with the Community Service Society of New York. "Unless you have affordable housing, people will be very skeptical of those kinds of improvements."

The Betances represents a concerted effort to keep the Bronx's most-tenured residents in the borough. On the 20,126-square-foot site, which spans 142nd (also known as Piccirilli Place) to 143rd Street, the project follows a barbell plan, with two 8-story towers on either frontage, linked by a narrow cross-block

connector. This gallery-like volume, containing a small reading room and topped by an accessible green roof, runs along the eastern perimeter of a courtyard garden, fronted to the south by a space for community events and to the north by an on-site healthcare facility. On the outer elevations, upper floors clad in dark metal paneling sit atop a brick base, while on the inner elevations, the banded brick covers the surface's full height. The individual dwellings, mostly studios but also some one-bedroom units, are comfortable and smartly appointed, with sweeping views as far as Queens and the Midtown skyline on the southern side. More important is the feeling of connectedness to the Betances's immediate urban environment: The backyards of the neighboring houses are visible from the garden, the welcoming landscaped entryway ramps up to the front door, and the mottled brick facade complements both the old-law tenements and the newer two-story infill buildings that surround it. Everything seems geared to keep seniors from feeling boxed in or sealed off. "Even the elevator vestibules are daylit," notes Darin Reynolds, senior partner at COOKFOX, who led the project.

On a recent visit, residents had just begun to move into their new apartments, making their way slowly up and down the sloping interior walkway that leads to the 24-hour doorman and dedicated package room. "I wish my apartment building had that," Gilbert said. Indeed, there's a lot to envy at the Betances, which boasts a host of features one might expect from a far more upscale address. Topped by solar panels on the south tower and sporting serious insulation and all-electric appliances, the building has received the coveted passive-house seal of approval, landing it at the very cutting edge of energy efficiency; the rating is a point of pride for the project's designers, but it provides a tangible benefit to its inhabitants as well: "We were able to provide residents with very high indoor air quality [and] to create very quiet living spaces," says Reynolds, pointing to the sophisticated filtration and circulation systems as well as to the double-glazed windows that keep out the street noise.

Perhaps COOKFOX's greatest design accomplishment is how little this low-cost, nearly net-zero housing development looks like either of those things: The finishes and fixtures in the below-grade lobby wouldn't be out of place in a boutique hotel, and even the acoustic paneling in the gallery is turned to aesthetic effect, setting up a pleasing rhythmic procession through the corridor. As the South Bronx undergoes yet another one of its serial transformations, the Betances is a welcome sign that this time, with any luck, the old neighborhood and the new one might be able to coexist.

Ian Volner has contributed articles on design and urbanism to *The New Yorker*, *The Wall Street Journal*, and *The Atlantic*, among other publications, and is a contributing editor at *Architect* and *Architecture Today* (U.K.); he is the author or coauthor of numerous books and monographs, most recently *Jorge Pardo: Public Projects and Commissions 1996–2018* (Petzel, 2021).

1. SOUTH RESIDENTIAL TOWER
2. NORTH RESIDENTIAL TOWER
3. 2ND FLOOR GREEN ROOF BELOW
4. GARDEN BELOW

1. LOBBY
2. GARDEN
3. COMMUNITY ROOM
4. COMPUTER ROOM
5. LIBRARY
6. SOCIAL SERVICES & BUILDING ADMIN.
7. MEDICAL SUITE
8. COMMUNITY FACILITY

Clockwise from right: ADU42, a 502-square-foot home designed by Jennifer Bonner/MALL; ADU26, a 693-square-foot home designed by SO-IL; ADU1, a 560-square-foot home designed by Welcome Projects; ADU25, a 3D-printed studio designed by LA Más; ADU24, a 768-square-foot home designed by LA Más; ADU17, a 360-square-foot studio designed by IT House

Opposite page: ADU15, a 640-square-foot home designed by Connect Homes



THE AMERICAN DREAM, UPDATED?

In Los Angeles, recent interest in ADUs prompts an honest look at the housing type.

ADUs will not solve L.A.'s housing crisis. Last February, the Los Angeles Homeless Services Authority gathered staff and volunteers for the 2022 Greater Los Angeles Point-in-Time Homeless Count, its first since the start of the pandemic. When the count was last conducted in 2020, close to 67,000 people were reported unhoused in Los Angeles County, a place where the median single-family home price is just over \$800,000. Both the number of people who live in tents, in cars, and on the street and the cost of buying a home continue to rise more than 10 percent annually. These figures should leave us aghast and angry, but in California these yearly escalations have a numbing effect, even as the underlying precarity remains real and insistent.

ADUs—or backyard homes or granny flats—sit along the housing spectrum somewhere between the polar tragedies of tiny-house villages (used as temporary shelter for previously unhoused people) and bloated suburban manors. ADUs are generally small—typically limited by code in square footage and nearly always smaller than the lot's main house—privately owned, and intrinsically connected to single-family residential zoning.

Their diminutive character combined with affordances of private homeownership make ADUs particularly attractive as a possible solution to the country's desperate need for more housing. They seemingly add value and increase density, an apparent win-win for folks already winning in the sweepstakes that is land-ownership in cities like Los Angeles. Last year, *AN* reported that ADU approval accounted for 22 percent of new permits in California—close to 6,000 units statewide. Who wouldn't want a little cabin in their backyard for an aging parent? Or a converted garage that could not only bring much-needed housing onto the market but deliver monthly rental income to offset the mortgage?

Motivated by a drive to increase housing production and address housing affordability, a California law first enacted in 2017 and updated in late 2020 encourages ADU construction and lays out statewide guidelines while also allowing for adaptation by local governments. Still, trying to solve a housing crisis by incentivizing individual homeowners is magical thinking akin to believing that recycling a plastic yogurt container will ward off climate catastrophe. If individual actions cannot undo the systemic problems of the housing market, then what is the lesson of the ADU?

The issue is not that ADUs can't be built

at scale or that densification of sprawling single-family neighborhoods isn't a good idea, but rather that any utopian vision of a cottage in every plot must meet several harsh realities: qualifying for financing, overcoming building permit backlogs, navigating skyrocketing construction budgets, and running a sewer connection from the street to the backyard. Each makes designing that dream microchalet seem like the easy part.

To crib from Keller Easterling, the house is a financial product. As such, the question of financing is fundamental to ADUs, but goes unspoken in architecture conversations. The design of economic conditions matters if ADUs are to be affordable and equitable. Speculative real estate developers have no problem buying up multiple properties and tricking them out with the added amenity of an ADU. For homeowners with means, design and building costs might be covered by a construction loan or second mortgage. But for lower-income homeowners—folks who would greatly benefit from an ADU—qualifying for loans can be a hurdle.

The nuances of ADU construction financing were discussed in an online "Teach-In" hosted by design nonprofit LA Más in early 2021 as part of the group's Backyard Homes Project, which explored the development of an ADU to serve as a Section 8 rental unit—meaning, as subsidized affordable housing. "Homeowners may not have the cash on hand available for predevelopment," said Pavlin Buchukov, senior loan officer at Genesis LA, a lender that serves underserved communities. "ADUs are different from typical construction because we don't know the value before the ADU is built." LA Más and Genesis LA collaborated with Self-Help Federal Credit Union, which developed a new financial product geared specifically to low- and middle-income homeowners. It accounts for the lag time between breaking ground and receiving the rent check—a significant and costly period that developers can easily cover but is an impediment for individuals.

Getting a backyard home permitted is also an obstacle, one that the Los Angeles Department of Building and Safety (LADBS) tried to address with the launch of the Standard Plan Program in March 2021. LA Más (whose architecture projects are now led by the firm Office of: Office) was one of nearly two dozen firms recruited by L.A. chief design officer Christopher Hawthorne to submit prototypical designs for preapproval, which would streamline plan check and ensure a speedy permitting process. The curated selection, illustrated by plans



COURTESY LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY

and renderings on the LADBS website, dabbles in cleverness and whimsy: a sunflower-shaped pavilion by SO-IL, a striped and shaded roof deck by Amunátegui Valdés, and a two-story prefab IT House by Taalman Architecture, among others.

But the point isn't to pick apart each scheme; the larger critique is that each of these designs is speculative in the truest real estate sense, as the architects weren't paid by the City for their participation. The chance for ADU commissions was dangled in front of each firm, which absorbed the time, labor, and cost of design and preapproval permitting, thus transferring risk from the homeowner to the architect. (Each preapproved Standard Plan can be purchased directly from the architect or developer, and LADBS reviews site-specific conditions.) One designer confided to me that after meetings with some 60 potential clients, only one seemed on the verge of going forward.

It's no wonder that in the year since the launch of the Standard Plan Program most of its new additions are by construction-tech and design-build companies that specialize in ADUs: Abodu, Mighty Buildings, and United Dwelling. You can choose a minimalist cube, a Mission Revival bungalow, or a Cape Cod saltbox. The designs by these groups appear more algorithmic than anything else. Like IKEA's tiny-home product or the MUJI Hut, they are fine-tuned to that sweet spot between consumer taste and production economy.

Focusing on any particular unit, however, misses a more profound lesson: The public imagination envisions ADUs as a quaint shack in the back, but California legislation expanded the definition to include attached units, garage conversions, and junior accessory dwelling units (JADUs), converted spaces within a residence. (Conversions and JADUs are typically more affordable to build than ground-up cottages.) Homeowners can have both an ADU and a JADU on a single-family property and

up to two detached ADUs on a multifamily property. By their very nature, ADUs defy 20th-century logics of U.S. housing and its reliance on nuclear-family norms by introducing multigenerational, multifamily conditions into the single-family domain. The impact of this shift has yet to be fully played out, but there are hints of it at work. For example, in the face of the ongoing housing crisis, in 2021 Berkeley's City Council voted to eliminate single-family zoning.

Undermining the rigidity of the single-family home and its fortresslike grasp on the American Dream opens opportunities for collectivity and new ways of living. UCLA professor and cityLAB think-tank director Dana Cuff was instrumental in writing California ADU legislation. In her 2018 essay "The Architect's Lot" she presented work conducted with architect Kevin Daly and their UCLA students. One project suggests that infill ADU housing along neighborhood alleys could produce a series of shared green spaces. Inspired by this design, students in a SCI-Arc seminar I taught with Casey Rehm investigated, via AI modeling, how energy from solar panels placed on ADU roofs could be amassed for collective use; another group researched community-based methods to offset urban heat gain caused by backyard construction that displaced greenery.

These examples may be idealistic in their thinking and untested in practice, but they suggest a different paradigm for how we understand ADUs. The humble granny flat may not be up to the task of solving the urgent and systemic problem of affordable housing, but it does destabilize how single-family homes are financed, designed, and built—and, optimistically, signals a denser, more collective way of living together. In this future, the ADU is but one component, not a silver bullet.

Mimi Zeiger is a Los Angeles-based critic and curator.



R16

R16

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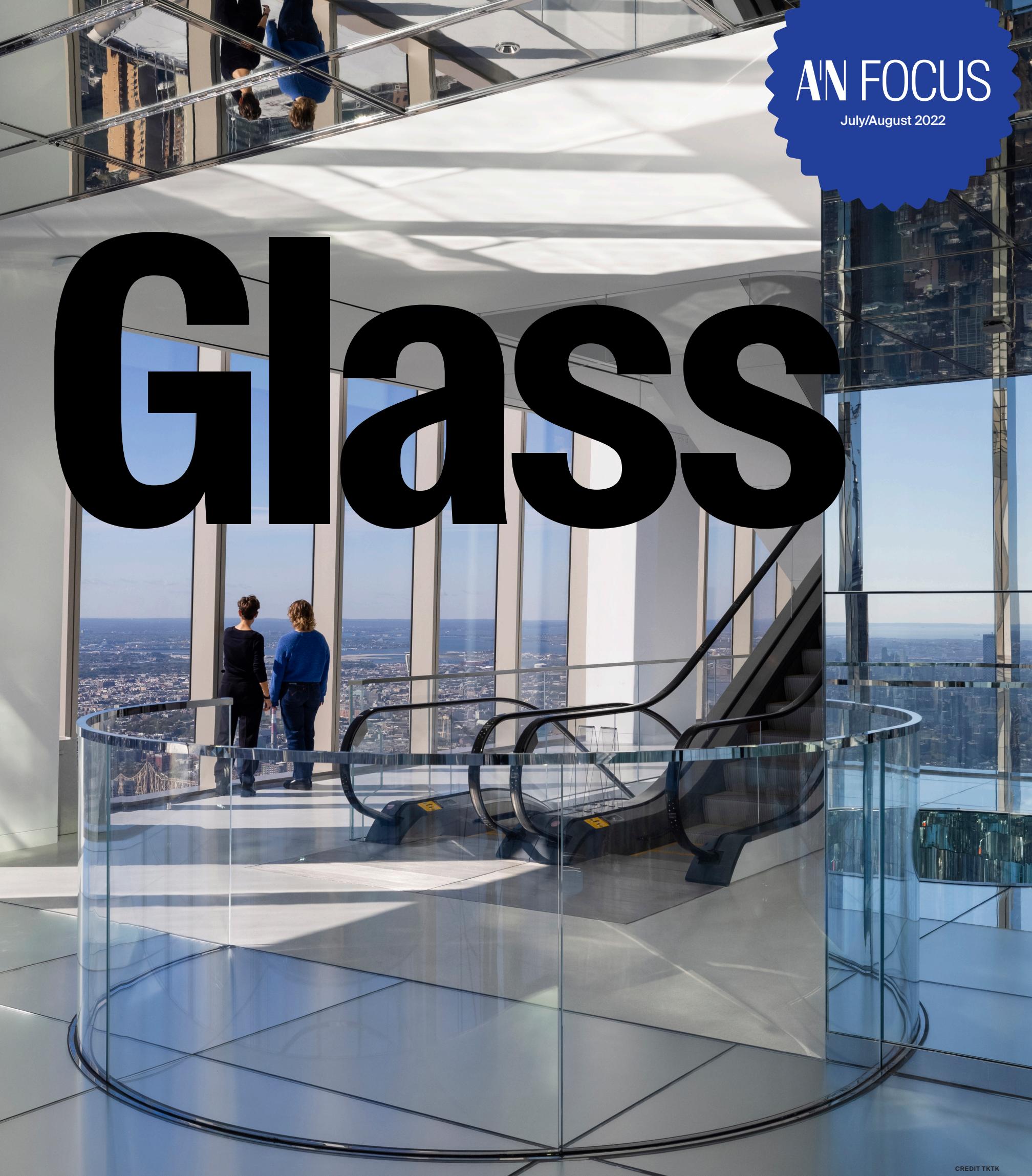
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Blurring Transparent Glass

Advances in technology, along with societal concerns about sustainability, shape contemporary glazing applications.

In recent decades, technological advancements in chemical coating, structural engineering, and fabrication methods have altered architectural possibilities for the use of glass. As new techniques expand the range of effects and performance of clear glass, transparency has become increasingly multivalent and complex—it is blurred, both materially and metaphysically. Historical associations of glass with exclusivity and exquisiteness have resulted in today's predicaments of excessive consumption, as evidenced by all-glass iPhones, the curtain walls of luxury high-rises, and other glass buildings and products. At the same time, when we spend more than 90 percent of our day indoors, glass that connects us to the outdoors remains indispensable to architecture.

Beginning in the late 1990s, I worked for four years at the office of glass artist/technologist James Carpenter when glass knowledge was still exclusive relative to today, as now many architecture offices have their own glass and curtain-wall experts. At the time, Carpenter's studio worked at the forefront of experimenting with reflective coating (including the polychrome effects of dichroic glass that characterized much of Carpenter's early work) and the first use in the United States of cable-net glass walls, designed in collaboration with German engineering firm Schlaich Bergermann Partner.

Building on my professional experience as an architect, in my book *Blurred Transparencies in Contemporary Glass Architecture* (2020), I examined the intertwining of material, culture, and technology through six case studies and argued that readings of transparent glass are increasingly blurry.

Glass's fragility, which intensifies its exquisiteness, has challenged architects and captured their imagination. From the 11th to the 16th centuries, the secrets of glassmaking were highly coveted by the Venetians until three glassmakers were smuggled in by King Louis XIV of France to realize Versailles's Hall of Mirrors. Crystals, glass slippers, coffins, and mirrors often appear symbolically in fairy tales, which describe the collective dreams of a culture. In modern architecture, glass is a material imbued with idealism, symbolism, and

utopian vision. Walter Gropius, for example, referenced crystals in the Bauhaus manifesto, writing that "the new structure of the future [...] will one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith." It was thought that in early modern sanatorium buildings, including the Zonnestraal (1931) in the Netherlands, solar transmission through the glass walls would "heal" sick patients, transforming them into healthy workers. Today, these historical examples continue to affect meanings associated with glass.

Following the financial fallout of 2008 and amid increasing concerns about global warming, glass came under attack for being environmentally irresponsible and unaffordable. Bird lovers villainized New York's Javits Center as a hazard for birds that flew into its reflective glass walls. In 2014, FXFowle replaced I. M. Pei and Partners' (now Pei Cobb Freed & Partners) original glass with fritted glass that is more visible to birds; avian fatalities dropped by 90 percent. In 2019, in response to a surge of glass skyscraper construction in New York City, Mayor Bill de Blasio alarmed architects and developers by hyperbolically claiming that steel and glass "have no place in our city or on our Earth anymore," although what he meant was that the energy code requirements should become more stringent, not that glass would be banned. Architect and academic Andrés Jaque's 2021 performance *Being Silica* was a critique of ultra-clear, low-iron glass made with a white sand extracted from a few exclusive locations around the world; the same sand is also used in fracking. Jaque remarked that low-iron glass, which costs three times as much as regular glass with a green tint, has become the material of choice for high-profile glass architecture, including Apple stores and the supertall luxury apartment towers on New York City's Billionaires' Row. In other words, ultra-clear glass symbolizes excessive wealth and environmental exploitation.

Despite the negative attention given to glass in recent years, much of which is based on valid societal concerns, most people would agree that a world without glass would be unimaginably grim and dull. Responding to the climate crisis shouldn't require a ban on



TIMOTHY BROWN/Flickr/CC BY 2.0

glass, but rather more thoughtful applications instead of draping every face of the building with the material, top to bottom. Architects can educate their clients and the public to no longer associate floor-to-ceiling glass with "the good life." Excessive fritting, coating, and tinting needed to meet the energy codes defeat the purpose of having glass in the first place.

Architects can also consider smarter couplings of building function and location with the material of glass. For example, SANAA's Glass Pavilion (2006) in Toledo, Ohio, is an all-glass building that recirculates the heat generated by the furnace in a hot glass shop to heat the gallery and office spaces in the winter. As Michael Na Min Ra of facade consulting firm Front shared in my book, this innovative approach to heating and cooling made an all-glass building sensible in the cold climate of Toledo.

Moreover, as architects such as Lacaton & Vassal have shown, transparent walls and windows can be made operable and adjustable, thus offering the occupants a sense of agency in managing their own environment.

Even though glass is no longer specified for its "curative" effects as it was for tuberculosis sanatoriums a century ago, transparent glass continues to capture our imagination and remains vital to our cities. As advancements in glass surface treatments and engineering continue to alter glass as a material, its visual perception will become further blurred, along with its cultural symbolism.

Aki Ishida is an architect, educator, and writer currently serving as interim associate director of Virginia Tech School of Architecture + Design in Blacksburg, Virginia.



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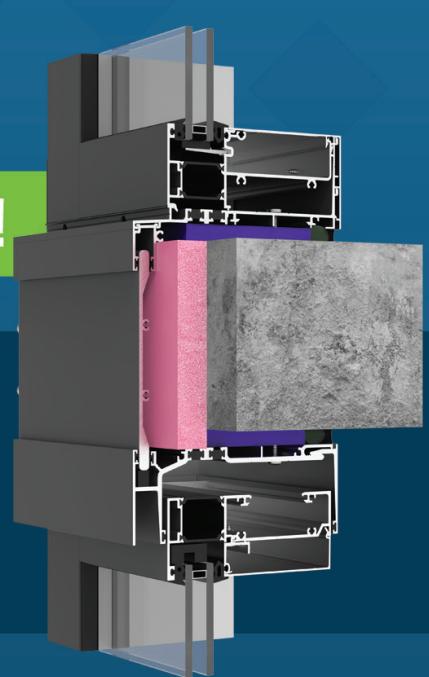
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42 Case Study

AN FOCUS

July/August 2022

On Top of the World

Within One Vanderbilt, Snøhetta realizes SUMMIT, an immersive attraction which includes *Air*, an art experience by Kenzo Digital.

Interior architect/architect of record/
landscape architect: Snøhetta

Location: New York City

Base building architect: KPF (Kohn Pedersen Fox)

Construction: AECOM Tishman

Collaborating artist/designer: Kenzo Digital Immersive

MEP, FP, AV/IT: JB&B (Jaros, Baum & Bolles)

Structural engineer: Severud Associates

Lighting designer: Arup

Specialty glass engineer: Eckersley O'Callaghan

Acoustic consultant: Cerami & Associates

Specialty technology & integration: Tad., Immersive Design Studios

Signage & wayfinding: Syndicate Sub Rosa, Pentagram

Glass manufacturer: Glassbe

Mirrors: Mistral

Located at the top of a new office tower adjacent to Grand Central Terminal in Midtown Manhattan, SUMMIT One Vanderbilt provides an array of attractions beyond "just" a panoramic view. The four-story complex hosts four experiences: *Air*, an art experience created by artist Kenzo Digital; Levitation, two glass ledges above Madison Avenue; Ascent, a pair of exterior glass elevators; and Après, a food-and-drink concept with an outdoor terrace.

Throughout, glass plays an essential role in both opening a transparent portal to the city and, at times, mirroring an interior into an infinite regression of reflections. Anne-Rachel Schiffmann, director and senior architect at Snøhetta, told *AN* that "glass and mirrors [are] elements that shape the visitor's perception of the interior spaces" while also maintaining visual connections, forming hand- and guardrails, and framing the overall perimeter of the tower. "In short," she said, "glass makes SUMMIT One Vanderbilt possible."

The journey to SUMMIT begins underground before depositing viewers atop a skyscraper. Kenzo Digital shared that "the elevator ride—both visually and sonically—serves as a palate cleanser and transition from Grand Central." This movement allows "visitors to rise out of the hustle of trains and city to the elevated, calm transcendence of *Air*, which restores and reimagines visitors' connection to both the city and the natural world."

The first room in *Air* is large, double-height, and fully mirrored. You probably have seen images of the space via social media. The reflective surfaces curve away, destabilizing one's sense of floor, wall, and ceiling. Materially, it looks effortless, but the effect took the work of a dedicated project team. Kenzo said that once the concept was in place, "everything—from how the heat from the sun would be managed to the reflective edge details and where to hide sprinklers and speakers in the ceiling—had to be carefully evaluated with that vision in mind." Snøhetta documented this coordination. Schiffmann said that the firm "put a lot of care and attention into the design of the light fixtures and speaker covers, the mirrored floor grilles for the HVAC, and the access panels for maintenance and care of the mirrored spaces so that these necessary details don't feel like background noise when you are immersing yourself in the skyline."

Sound design was also important. It "establishes—emotionally and psychologically—that visitors have entered another realm," Kenzo said. Additionally, the lighting design



MICHAEL GRIMM PHOTOGRAPHY



MICHAEL GRIMM PHOTOGRAPHY

has two distinct settings: day and night. To pull all this off, Schiffmann explained, "having an integrated and multidisciplinary team of designers, architects, landscape architects, technicians, artists, retail and food and beverage consultants, glass fabricators, and builders come together was necessary to achieve a seamless experience."

Subsequent galleries within *Air* showcase art by others (including *Clouds*, by Yayoi Kusama) before routing guests through a gift shop and depositing them in the upper-level eatery. Even there (and in the colorful restrooms), Snøhetta took a careful and integrated approach to lighting and materials. With the lounge's wooden seating, the experience is meant to be totalizing—like the galleries, but instead "you are brought into something cozy and warm rather than into a somewhat existential mirrored infinity space," Schiffmann said. "Here, you can envision yourself on a mountain summit, curled up around a fireplace, contemplating the view."

With daily life slowly returning after the pandemic's distancing, SUMMIT's enthusiasm is timely and welcome. New York, as seen from 93 stories up, is a masterpiece, and *Air*'s immersive experience blurs the distance between viewer and city. Through the power of glass, the room brings the metropolis inside while giving us a chance to see the skyline—and ourselves—in a new light.

Catherine Chattergoon is a BArch student at the Pratt Institute School of Architecture. In 2021-22, she was one of three New Voices in Architecture Journalism fellows. The program was sponsored by Pratt and *AN*.



COURTESY SNØHETTA

Top, left: SUMMIT's four floors, including its color-coded bathrooms, can be read from the outside of One Vanderbilt.

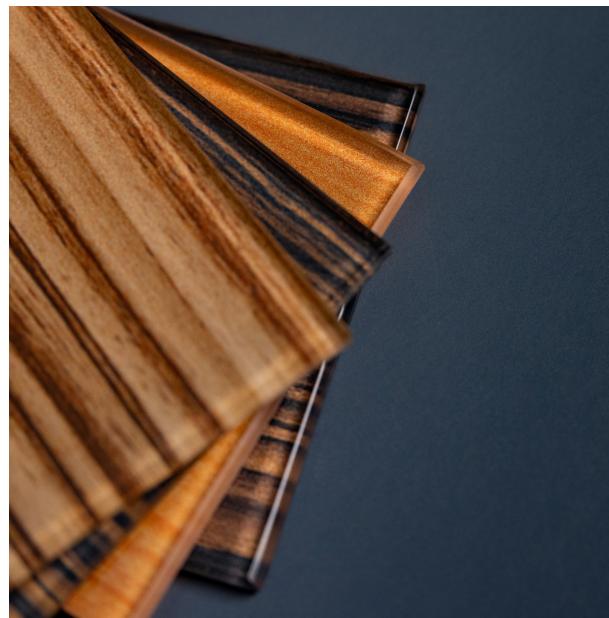
Bottom: The intensity of the reflections is paired with smooth, rounded elements in the support spaces.

Top, right: Within *Air*, viewers experience the mirrored infinity through floors, ceilings, column claddings, and circular openings.

43 Products

Decorative Glass

Advances in printing, etching, and color technology have made it easier than ever to incorporate glass into any design aesthetic. The following products provide a range of bold and creative solutions to meet your decorative glass needs. Sophie Aiece Hollis



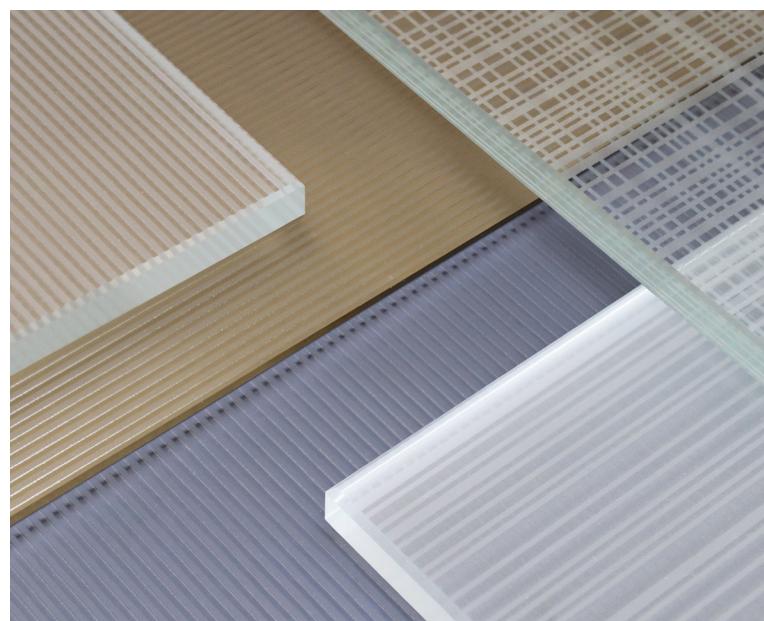
Alice Direct-to-Glass Printing | Zebrano Collection
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generalglass.com



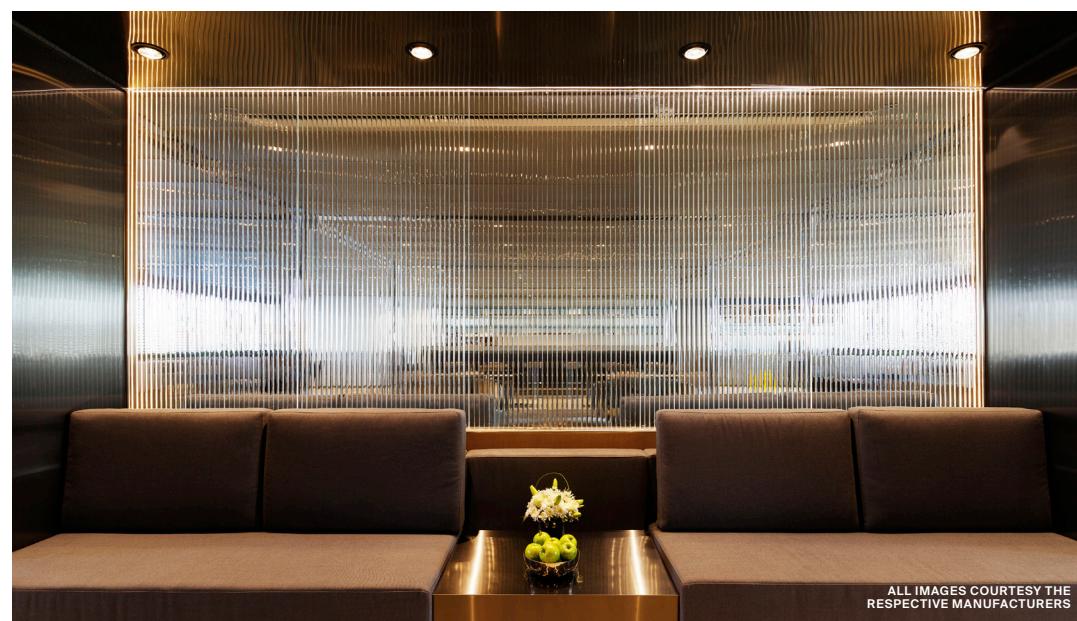
Cirrus Art Wall by Yabu Pushelberg
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44 Products

AN FOCUS

July/August 2022

Bird-Safe Glass

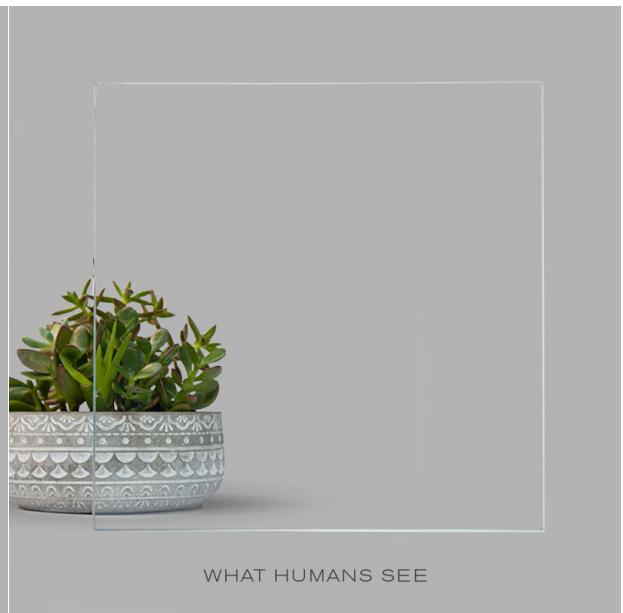
Bird-safe glass has been a hot topic in the AEC community since the Bird-Safe Buildings Act was passed by the U.S. House of Representatives in July 2020. Two years later, there has been decent progress among leading glass manufacturers with this new and important technology. Sophie Aiece Hollis



Saflex FlySafe 3D
Eastman
eastman.com



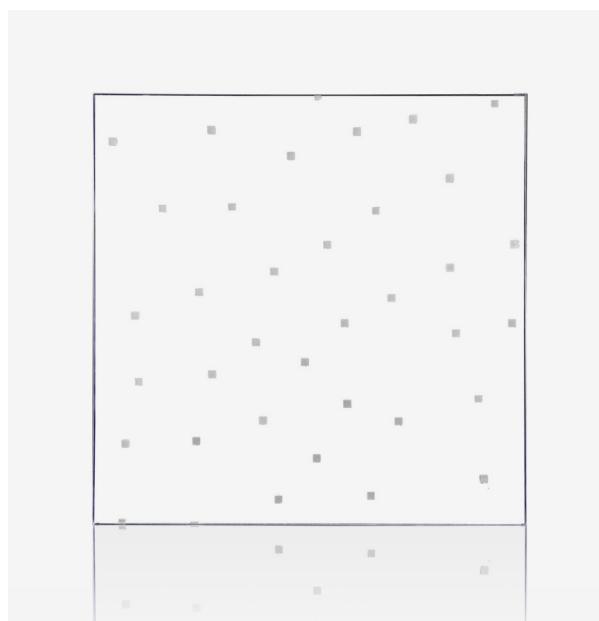
Bird Safe Ultraviolet Reflective Glass
GlasPro
glas-pro.com



WHAT HUMANS SEE



AviSafe
Pilkington
pilkington.com



Vitro AviProtek with Walker Glass Patterns
226 and 227
Vitro Architectural Glass, Walker Glass
vitroglazings.com
walkerglass.com



Ceramic Printed Bird Friendly Glass
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Around the world, cities are requiring new construction to feature bird-friendly glass. Protect birds and views alike with Saflex® FlySafe™ 3D PVB interlayer, a highly effective solution for laminated glass.

FlySafe 3D features discreet sequins that cover less than 1% of the window area. Unlike screen printing, etching, coatings, or decals, these optimally placed sequins deter birds but don't obscure views or tarnish the beauty of glass. Recognized by ornithologists as one of the best, Saflex FlySafe 3D interlayers can even help you earn LEED® SSpc55 "Bird collision deterrence" credentials.

And because it's compatible with select Saflex products, FlySafe 3D does not compromise on safety, security, structural integrity, aesthetics, UV screening, or acoustic control.

Learn more about our bird-friendly solutions at saflex.com/flysafe.

Ideal for:

*Atria | Balustrades | Cladding | Curtain walls | Exterior doors
Facades | Link bridges | Podium glass | Windows | Skylights*

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EASTMAN

46 Case Study

AN FOCUS

July/August 2022

Moving in the Light Direction

Beyer Blinder Belle's "attic" renovations better illuminate the Met's European Painting galleries.

Architect: Beyer Blinder Belle

Location: New York City

Structural engineering: Arup

MEP engineering: Kohler Ronan

Construction manager: Skanska

Facade consultant: Arup and Wiss Janney

Estner

Lighting design: Arup

Glass: Viracon

Skylights: Linel Skylights

To fully explore the Metropolitan Museum of Art would require many years, if not a lifetime. The Met's campus on Manhattan's Upper East Side measures 2.1 million square feet, distributed across some 21 buildings. That's not to mention the art itself, which numbers in the tens of thousands of objects, spanning painting, sculpture, ceramics, textiles, and the decorative arts. The European Painting galleries alone hold hundreds of works, many of which were temporarily removed when the replacement of the skylights above wings A, B, and C began. The \$150 million effort, led by Beyer Blinder Belle (BBB), transformed the museum's oldest architectural constructions.

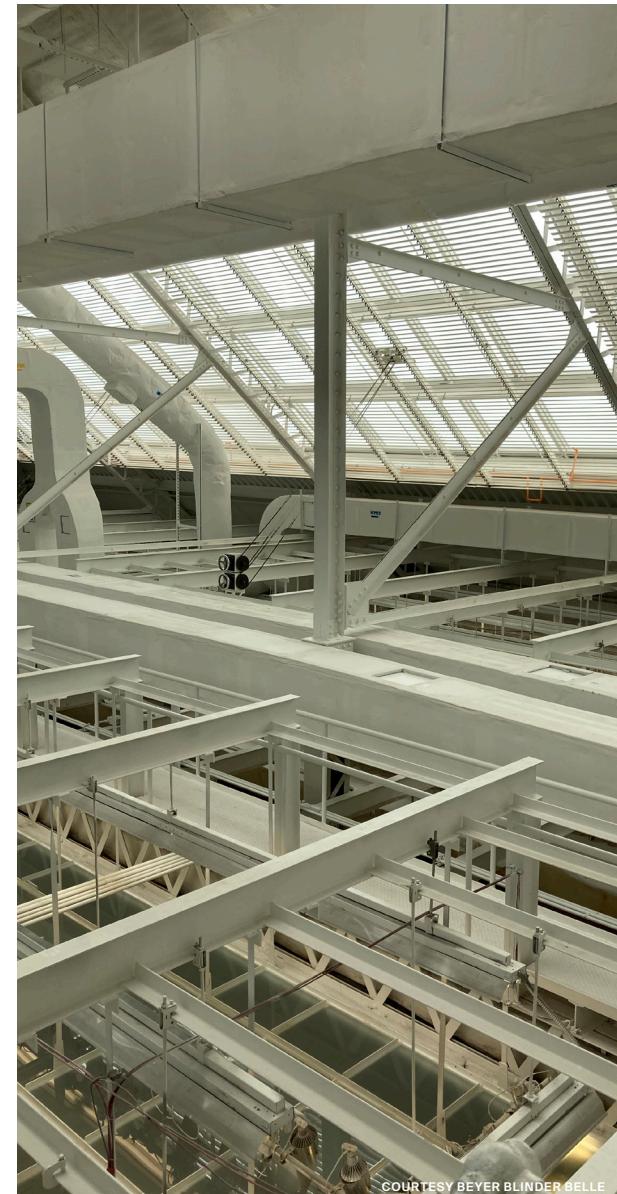
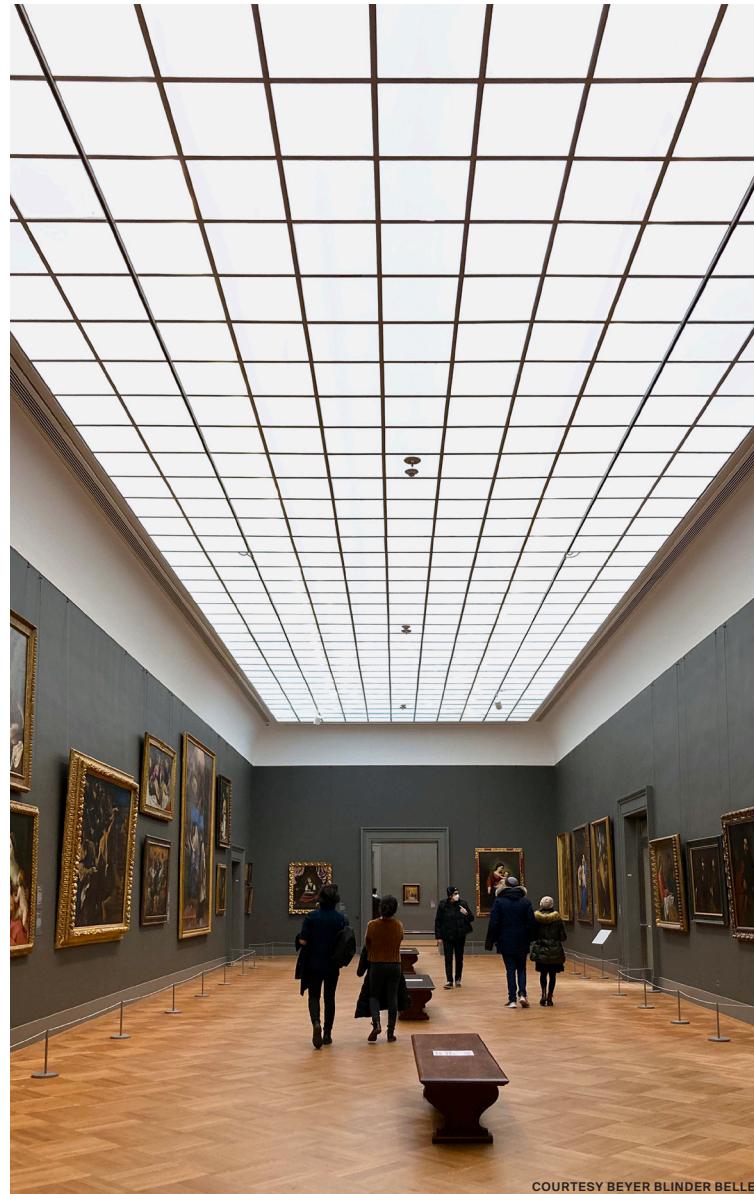
"The skylights act as a giant lens to the museum," said Michael Wetstone, principal at BBB, who oversaw the renovation work. "I've spent the last few years in this strange part of the world of the Met, all of it invisible to visitors except for the light passing through."

In 2017, the New York City Landmarks Preservation Commission indicated its support for "new glass technology" to be introduced within the "attics" (what museum staff call the 25-foot-tall plenum space above the 44 galleries). The project, which began in 2018 and wrapped up early this year, replaced the original Coke-bottle-green corrugated wire glass which required constant repair by the five-person roof shop employed by the Met. In its place, BBB, working with Skanska, installed a 30,000-square-foot skylight system composed of insulated laminated translucent glass and structural silicone glazing mounted on aluminum framing with thermal breaks and integrated drainage. Cassette subframes sealed to the glass mitigate thermal breaks.

"The corrugated glass lasted 75 years, but it was not energy-efficient," Wetstone explained. "Since coming onto the project, we were always concerned about both the lighting aspect and the environmental aspect. We were able to develop a way to layer plastic film between the new thin glass panels that protects the art and filters out ultraviolet light. Of course, we wanted natural light, but we also wanted to make it safe and even."

Additionally, the project team reconfigured miles of ductwork, pipes, and cables to improve the quality of the daylight making its way into the galleries below. New mechanically controlled louvers fixed to the underside of skylights further modulate the light, depending on weather and seasonal conditions, while also helping prevent condensation from forming.

As the first phase of the skylight project concluded in 2020, the Met commenced work on a \$70 million renovation of the Rockefeller Wing. There, BBB and wHY Architects are reimagining the arts of Africa, Oceania, and Americas exhibits. Plans have also been drafted to update the wing's iconic, but troublesome, sloping glazed facade, designed by Roche-Dinkeloo and opened in 1982. The existing south-facing envelope system is to be replaced with a state-of-the-art glazing



assembly that maximizes solar controls (low-e coatings, argon fills, and bird-safe frit) and minimizes thermal breaks. According to this proposal, the skylights above Wing R will be retrofitted along the lines of those now crowning wings A, B, and C.

Should all this come to pass, the renovations—which account for a fraction of the Met's ongoing capital projects—will also be a big step toward rectifying a major source of heat loss in the museum. And, not forgetting the museum experience, it will help preserve the innumerable artistic treasures for generations to come.

Monty Rush is a BArch student at the Pratt Institute School of Architecture. In 2021–22, she was one of three New Voices in Architectural Journalism fellows. The program was sponsored by Pratt and AN.

Top, left: The new skylights brighten the galleries.

Top, right: New skylights and louvers can be seen in the background of the reorganized "attic" space.

Bottom: Mechanical items are grouped at the edges of the galleries, hidden by trim.



Pulp Studio was founded in 1996 by Lynda and Bernard Lax out of necessity.

They couldn't find a glass fabricator to create custom glass for their new home, so they developed a way to embed decorative paper into glass for their dining room, kitchen, and powder room. Their background in the textile industry and their business acumen and creativity fueled the success of Pulp Studio. Over the years, Lynda and Bernard pioneered decorative glass for commercial applications and grew their company into a leader and innovator in the glass industry.

Today, Pulp Studio has more than 150 employees whose capabilities include bending, color coating, glass carving, direct-to glass print imaging, chemical strengthening and more. Every project, whether it's creating glass panels for the Space Needle's observation deck or printing glass installations for community sculptures, is another opportunity for Pulp Studio to further enrich the idea of glass as an artistic endeavor.

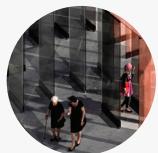


1996



In its early days, Pulp Studio works in a 3,500 sq. ft. building with just three employees: Bernard and Lynda Lax, plus Pedro Olmedo, Pulp Studio's current VP of Production.

2010



Pulp Studio introduces Chromavision™ that utilizes high precision fabrics as a substrate for its unique metallic coating and Ombrá™, which achieves a solar heat gain coefficient superior to that of other insulated glass units.

2013



An additional facility with 8,000 sq. ft. of space is opened.

2016



Pulp Studio opens a new, 150,000 sq. ft. state-of-the-art facility that enables the team to print, bend, and temper glass all under one roof. The \$3.5 million dollar investment includes state-of-the-art machinery that no other U.S. glass fabricating company had in one facility.

2020

Already a leader in recycling, Pulp Studio installs a \$3 million solar panel and battery storage system taking more of their operations off the grid. The move wins an award for sustainability. Pulp Studio also launches Precision Edge® Technology, Vetrile, and doubles daily output capacity of their 150,000 square foot facility.

Pulp Studio introduces SwitchLite™ Privacy Glass.



2008

Pulp Studio adds Artwerks division to assist designers in artistic development of their projects and introduces PINTURA™, the first color sheet glass product on the market with a water-based coating system



2012

Pulp Studio buys California Glass Bending as a subsidiary to combine specialty glass and bending under the same roof. The team moves into a 30,000 sq. ft. facility.



2017

Five years after its purchase, Pulp Studio fully integrates California Glass Bending



2019

Pulp Studio introduces an innovative ultra-thin product called DermaGlass™, which weighs considerably less than the industry standard and provides unparalleled durability.



2021

The Pulp team loses one of its beloved leaders, Bernard Lax, but celebrates its 25th anniversary with plans to maintain continuity, cutting edge products, unprecedented quality and the highest levels of service, exactly as Bernard would have wanted.

With over 125 years of glass experience, the Pulp team is here and ready to serve. Although a challenging year, since we lost Bernard, he and Lynda put the wheels in motion long ago. We look forward to building upon the legacy created, as we move forward with high expectations, just as Bernard would have expected of all.



Lynda Nishimoto Lax
President



Kirk Johnson
Chief Operating Officer



Pedro Olmedo
Executive Vice President,
Production



John Wright
Technical Director



Jaime Caballeros
Creative Director



PULP STUDIO

YEARS OF
INNOVATIONS IN GLASS

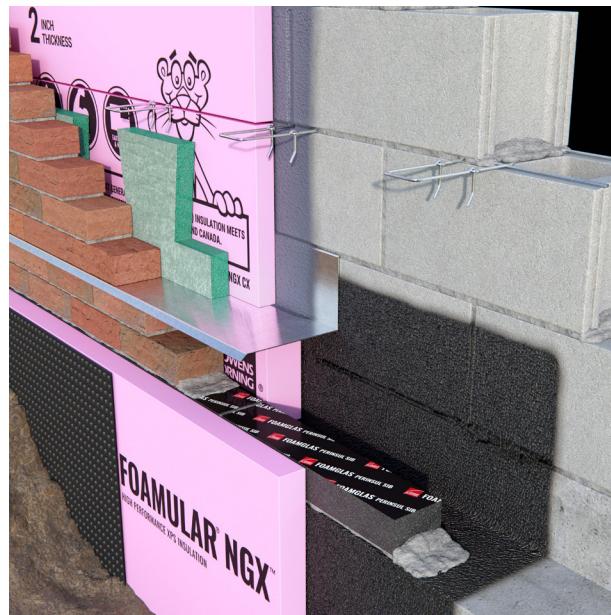
48 Products

AN FOCUS

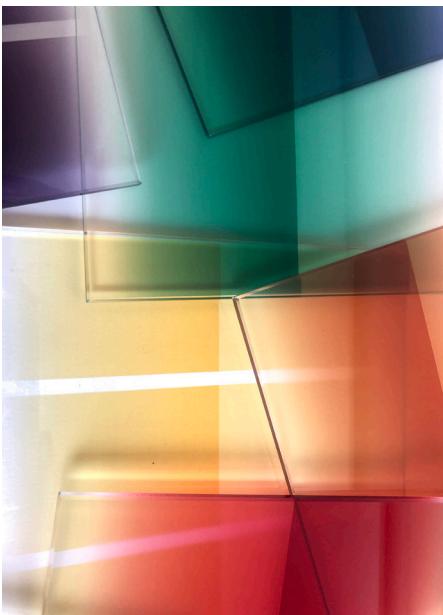
July/August 2022

Barriers, Coatings & Films

Barriers, coatings, and films are instrumental tools when ensuring the success of your window assemblies. Whether you're looking for insulation, privacy, or increased efficiency, these products have you covered. *Sophie Aiece Hollis*



FOAMGLAS Perinsul SIB
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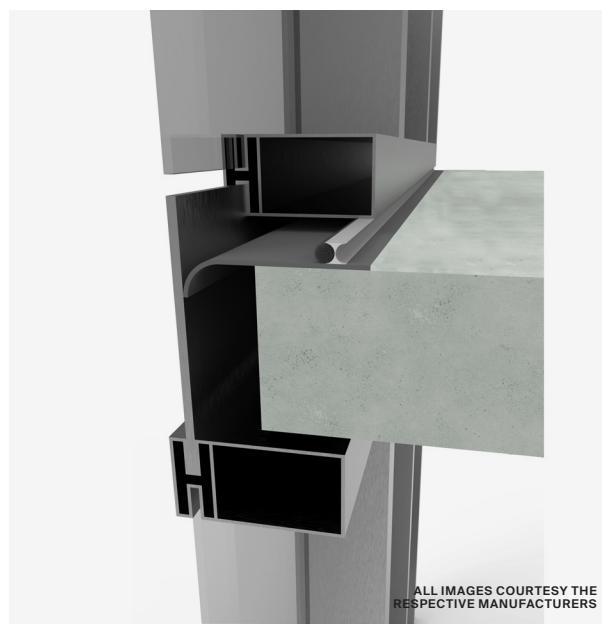
Film Studio
Skyline Design
skydesign.com



Dusted Crystal Decorative Architectural Window Film
Avery Dennison
averydennison.com



SunGuard SNR 35
Guardian Glass
guardianglass.com



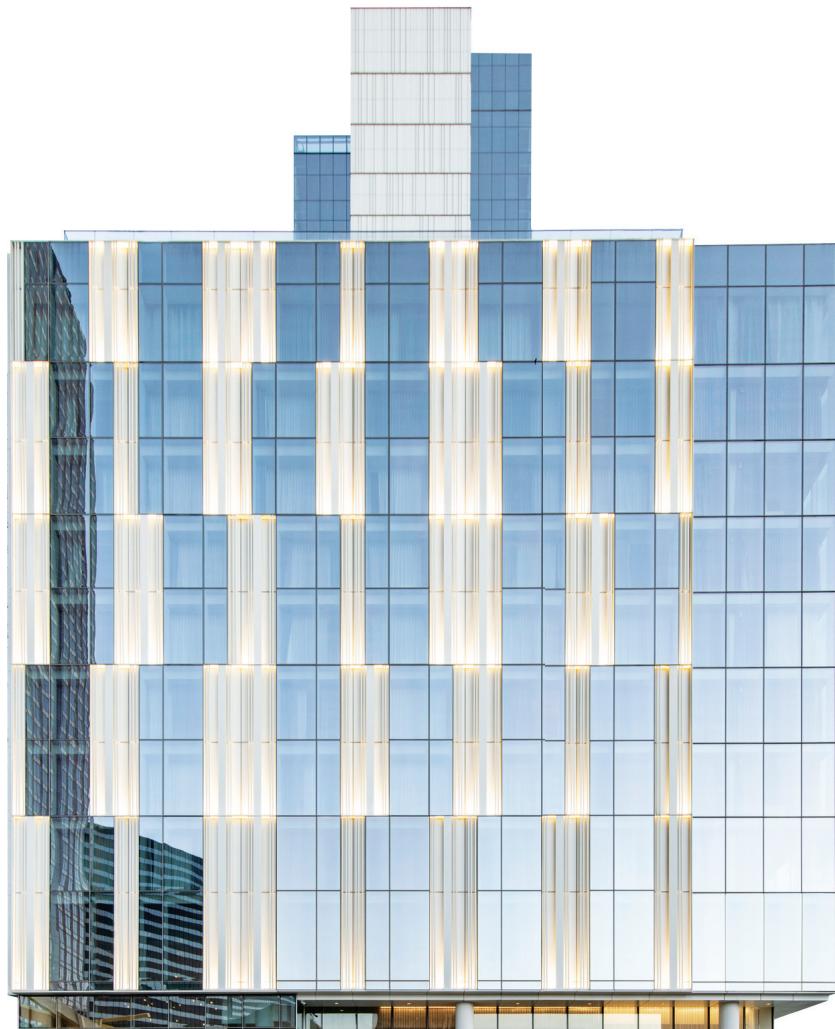
Window Wall Gasket
STI Firestop
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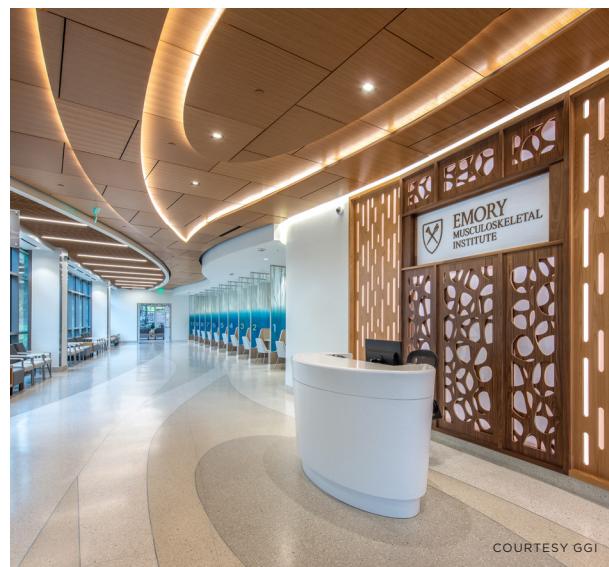


VIRACON®

A Conversation about Glass with GGI



COURTESY GGI



COURTESY GGI



COURTESY GGI



COURTESY GGI

GGI fabricated the printed glass panels for the interior of the new Emory Musculoskeletal Institute designed by HKS Atlanta.

What sets General Glass International (GGI) apart in the glass industry?

What truly sets us apart in both the glass industry and the A & D community is our 120+ years of success as an owner-operated family business that now extends beyond the five generations of the Balik family into a company culture that instills a "Can Do" spirit throughout our organization. We are willing to not only invest financially in the growth of our business but also to evolve over time to meet the ever-changing needs of the design-build community.

So much has changed since our company was founded on the Lower East Side of Manhattan in 1900. Each generation of leaders survived a unique set of challenges, which has made us stronger and more appreciative of our legacy.

GGI became the largest global importer of specialty glass in the United States while

also creating a portfolio of custom-fabricated glass products that require a high level of expertise and technological skill.

What are GGI's latest innovations in glass design and fabrication?

As the first glass fabricator to adopt the Dip-Tech digitally printing technology in North America, GGI is no stranger to innovation. We originally launched our Alice® direct-to-glass printing using ceramic frit in 2010. Since then, we have continued to expand our design portfolio and fabrication capabilities, resulting in GGI being sought out to participate in some remarkably interesting and high-profile projects like the Moynihan Train Hall in New York and the Emory MSK project in Atlanta.

Most recently, we launched our Inspiration Gallery, an online application supported by Dip-Tech, our equipment

manufacturer. This application allows the design community to visualize a vast range of patterns and designs in applications, which gives architects a better understanding of all that can be accomplished with decorative glass. These designs are ready-to-print, yet highly customizable. And, of course, we can print any custom design or photograph.

Our ability to furnish insulating glass units allows us to streamline our fabrication process when multifunctional glazing solutions are specified. Though we are well-known for our Alice® direct-to-glass printing, we stock an extensive inventory of glass. We also fabricate everything from specialty fire-rated glass, satin-etched, and patterned glasses to our Max™ glass marker boards, all-glass entrance systems, and custom heavy glass shower enclosure.

We continue to refine our fabrication processes through the installation of more

advanced material handling solutions and glass fabrication equipment. These improvements allow us to deliver larger sizes of glass and in more complex configurations.

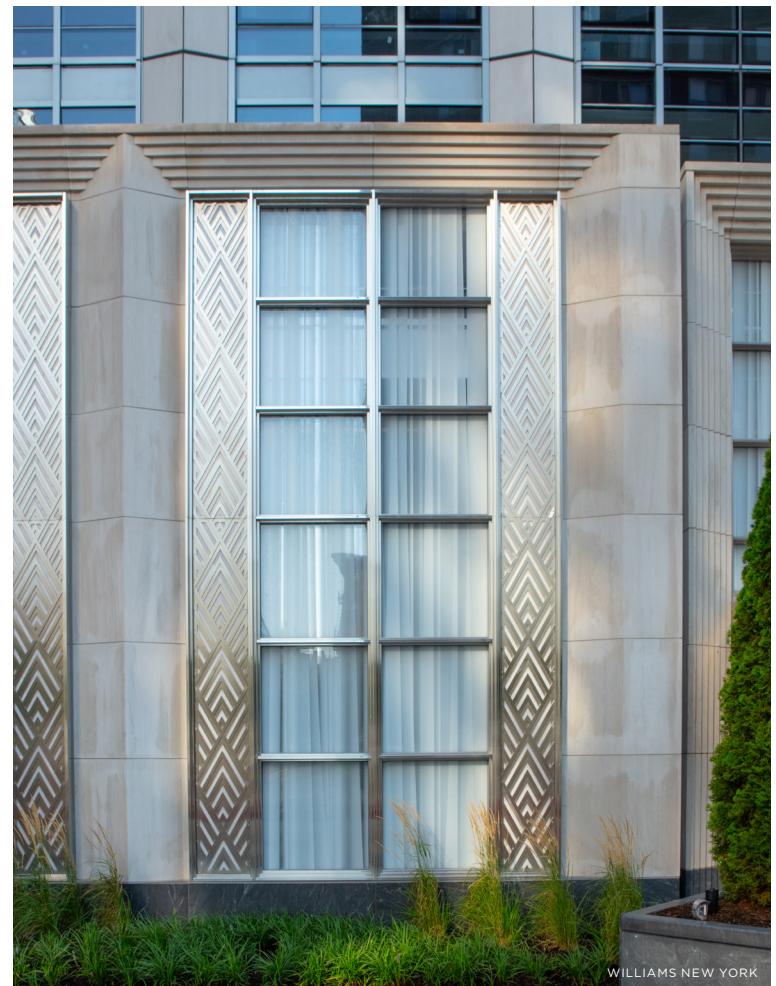
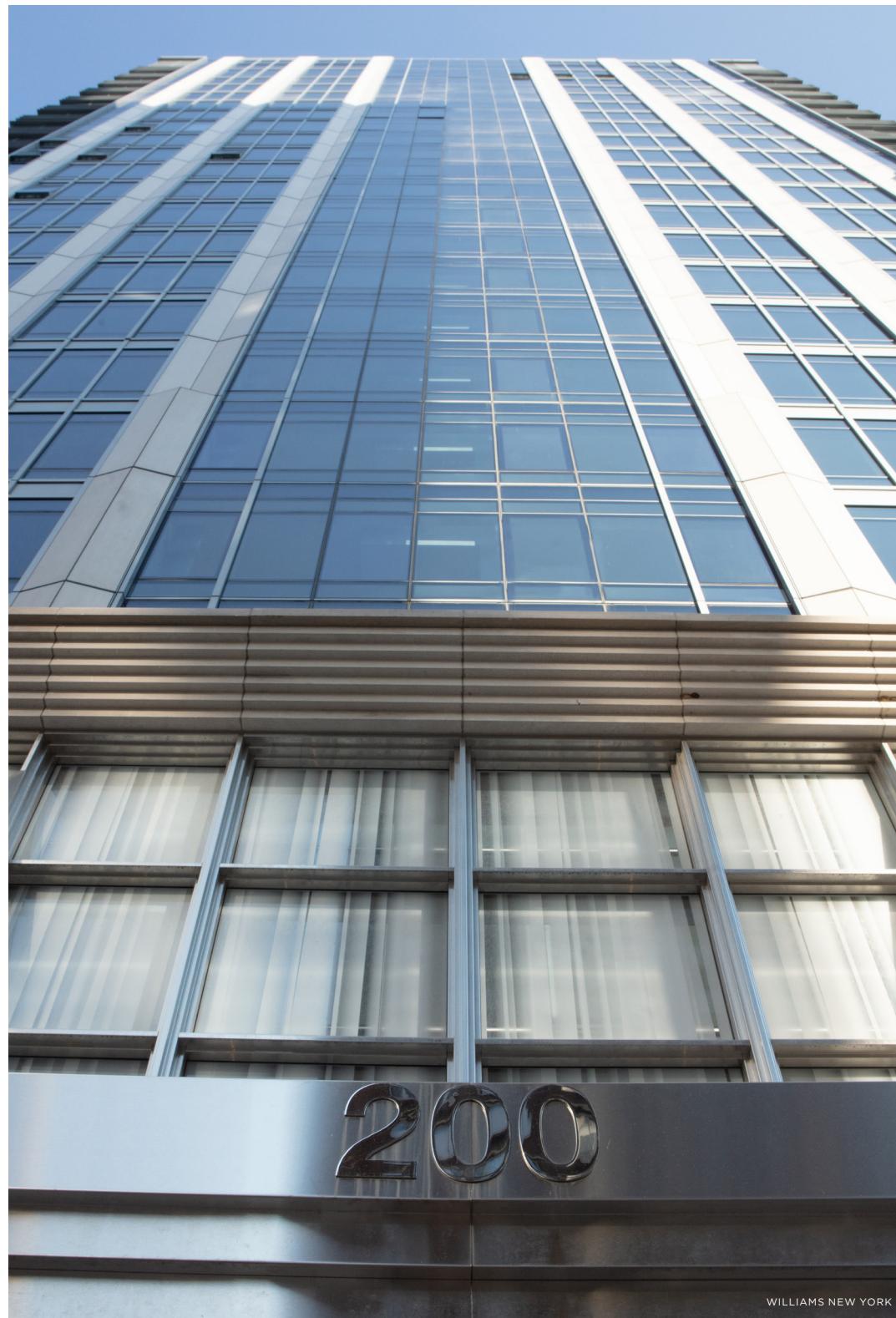
How does GGI work with architects to achieve their design goals? Could you give us examples of projects where the collaboration was particularly challenging and successful?

When it comes to glass, there is no one-size-fits-all solution. We have a team of professionals who work closely with architects, interior designers, and artists to find the best tailor-made solution for each unique project requirement.

For example, one of our more recent design challenges was to find a high-end, digitally printed solution to replacing a textured material that was causing issues on the jobsite. We worked closely with the

For over 100 years, advances in glass technology have inspired architectural masterpieces. Close relationships between manufacturers and designers enable innovation through coordinated technical expertise. Recent developments like digital printing

technology, advanced low-e coatings, and bird-safe glass are specific specialties of General Glass International (GGI), a company that has the capacity to meet the needs of nearly any custom glass order. Each project is an opportunity to find the best glazing solution.



At Elkus Manfredi's 200 Amsterdam tower, a direct-to-glass design simulates interior draperies, creating privacy while allowing ample daylighting.

project design team to create a custom pattern to complement the architectural details throughout the space, which completely eliminated the negative impact of the original material specified.

How are glass building enclosures being improved for thermal performance?

Advanced low-e coatings continue to provide improved performance for building facades, and the use of warm-edge spacers in constructing insulated glass units is becoming more common because of the added thermal benefits. While not applicable for all building facades given their designs, ceramic frit printing on the glazing, when incorporated into the glass configuration, does reduce solar heat gain.

For example, in Elkus Manfredi's 200 Amsterdam in New York, a luxury high-rise condominium, the specification for a custom

gradient design that mimics the look of draperies was incorporated into the low-e insulating glass configuration to offer privacy and energy efficiency on the building's podium levels. In each of these windows, various sections of the opening were designed to be more translucent to allow for interior daylighting. It was not an easy feat to achieve the varying levels of opacity, vertically and horizontally, that was needed in order for the "folds" of the fabric drapery to appear legibly and to have each unit of glass align.

In this project, an additional benefit of the Alice® direct-to-glass printed design was its improved thermal performance. The solution also made making the interior easy to clean and disinfect in lieu of actual fabric draperies.

Bird safety is a growing concern with glass buildings. What technologies or techniques

does GGI offer to improve bird safety?

Early on, we recognized the need for bird-protection glass. Bird-friendly designs are not a passing trend, but rather an important environmental concern that is gaining traction as legislation is being passed in more cities. We provide UV solutions, first surface satin etched glass, and first surface digitally printed patterns—all approved by the American Bird Conservancy for use in reducing bird-glass collisions.



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Loggias Land in Lower Manhattan

RSHP's first residential building in New York brings understated luxury to a high-profile corner.

Architect: RSHP

Location: New York City

Architect of record: SLCE Architects

Structural engineer: GACE

Facade engineer and consultant: Surface Design Group

Facade manufacturer: Custom Metalcrafters/ Pielie

Facade products: Custom Metalcrafters/ Pielie/Schüco

Glazing: Custom Metalcrafters/Valsugana Vetreria

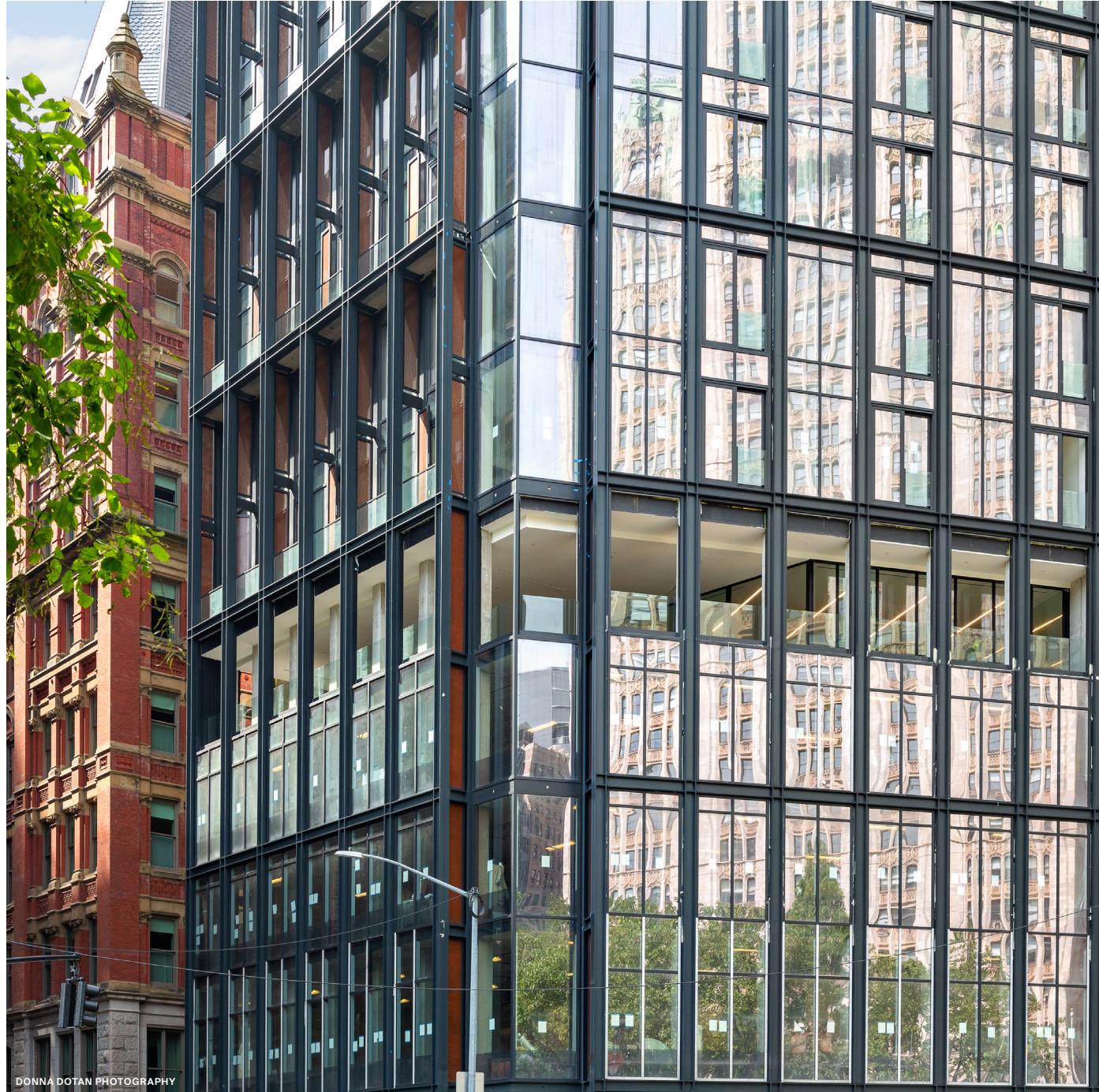
If you were to guess the location of No. 33 Park Row by its name alone, you might say London. Marketing copy for the luxury address even favorably compares the 377-foot-tall residential tower in Manhattan's Financial District with One Hyde Park in Knightsbridge, another high-end high-rise design by RSHP (formerly Rogers Stirk Harbour + Partners). The project's London-ness extends to its sleek but unshowy massing and prim glass-and-steel detailing.

The tower, which replaced a beloved electronics store, stands on a somewhat awkward diamond-shaped lot. Looking to place emphasis on the corner, the architects oriented the project toward City Hall Park, from where it would be seen in a three-quarter pose. They set the core back from the two primary exposures and fanned out the interior spaces. In doing so, they were able to create great variety in the layouts of the residential units—30 in all, ranging in size from one to five bedrooms, plus penthouses.

Perhaps because of its relatively low height (less than half that of its neo-art deco neighbor, COOKFOX's 25 Park Row) and svelte profile, No. 33 has what Simon Davis, associate partner at RSHP, called a "suave European elegance." This quality, he added, follows on from the "sensitive and sensible design ethos of the facade design," which draws on more local referents. Close by are some of the city's most venerable skyscrapers, including Cass Gilbert's Woolworth Building and McKim, Mead & White's Manhattan Municipal Building. The project adjoins the red-brick 5 Beekman Street, whose rich terra-cotta ornament is outdone only by the Potter Building across the street. At No. 33, patinated copper screens integrated into metal sections fabricated by Custom Metalcrafters visually nod to this surface treatment. Across its 23 stories, the reddish fins mark out loggias that add depth and rhythm to the facade surface while delineating the residences and amenities (for example, an expansive wellness center) from the lower retail floors.

Owing to a grade change, the Beekman Street frontage steps up to meet the Park Row elevation. A deft touch was needed to work out their detailing, Davis explained: "The setting out of the vertical facade sections and screens is at 7-foot 5-inch centers on the Beekman side and 8-foot centers on the Park Row side. The articulation is in a 2-story composition to lend an appropriate scale and proportion to the building facades. Each story is set at a 12-foot floor-to-floor [height]."

The residences are bright and inviting thanks to plentiful, floor-to-ceiling, clear-glass windows, which are secured to the concrete frame by adjustable curtain-wall brackets that tie into Halfen channels. The architects specified laminated, double-glazed IGUs with a low-e coating in conjunction with multipane unitized panels; the latter, numbering approximately 450, were designed by Custom Metal-



DONNA DOTAN PHOTOGRAPHY

crafters and Pielie to require minimal framing. In many units, large-format, lift-and-slide glass doors open onto loggias and terraces.

The remaining units feature Juliet balconies. In these sections, glass appears to have filled in the deep voids of the loggias, while the continuous bounding lines of the copper screens emphasize the corner condition brilliantly. It's aesthetic choices like these that both endear No. 33 Park Row to its august neighbors and set it off from more ostentatious newcomers.

Ekam Singh is an MArch student at the Pratt Institute School of Architecture. In 2021-22, he was one of three New Voices in Architectural Journalism fellows. The program was sponsored by Pratt and *AN*.

Above: The two-story facade modules incorporate recesses and screens.

Right: Full-height windows open onto terraces



DONNA DOTAN PHOTOGRAPHY

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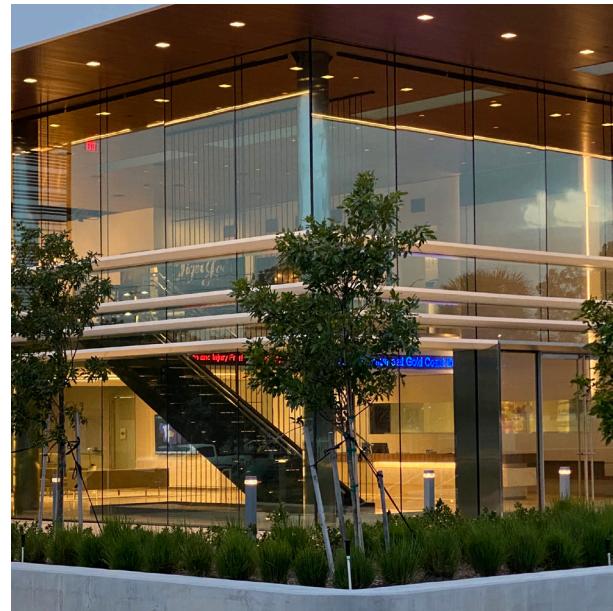
The images are artistic renderings intended to represent the reflected and transmitted color of the glass in real use conditions. Actual results may vary.

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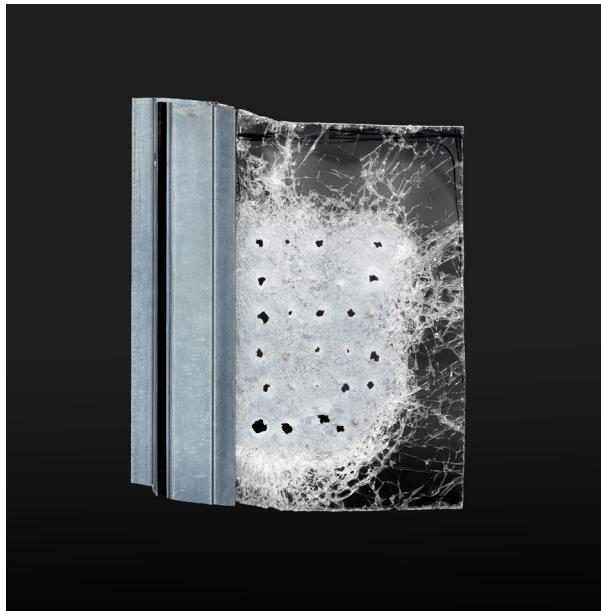
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The capabilities of glass have increased tenfold in recent decades thanks to advances in research, manufacturing, and technology. What was once a mere means of transparent separation between inside and out has evolved into a service-performing product. Be it protecting against life-threatening weather or allowing for unprecedented thermal efficiency, the following products are a testament to the companies who have gone the extra mile to ensure that their products are doing more for buildings—and people—than ever before. **Sophie Alicece Hollis**



SLIMPACT Jumbo Frameless Hurricane Impact Glass
Faour Glass Technologies
faouerglass.com



Fireframes Designer Guard System
TGP
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Concave Tempered Glass
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Oversized Hurricane Rated Skylight
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56 Products

AN FOCUS

July/August 2022

Insulated Glass

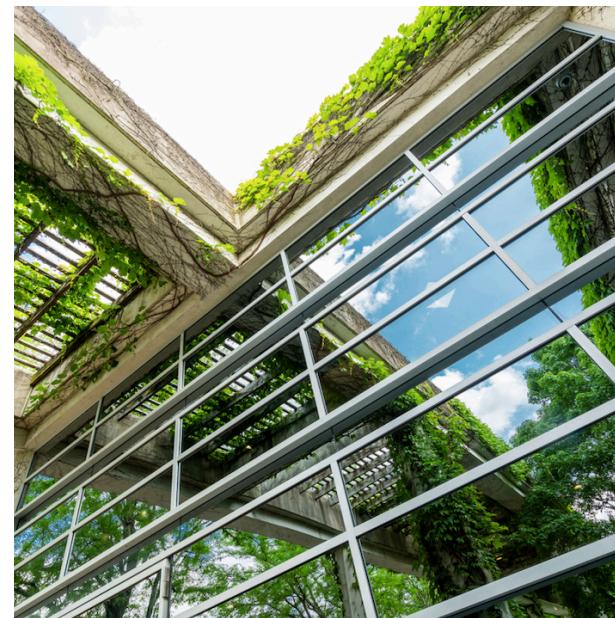
Poorly considered glass applications can take a considerable toll on overall building performance by way of inadequate thermal control. These expertly designed insulated glass solutions do just the opposite: They maintain favorable interior conditions while shielding against unpleasant heat or cold from outside. The following insulated glass window systems, entrances, and facade solutions keep inhabitants comfortable without asking too much of the building's HVAC system. Sophie Aliche Hollis



StoVentec Glass
Sto Corp.
stocorp.com



Aspekt+ 1800
REHAU
rehau.com



YCW 750 XT
YKK AP
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Aspire Insulating Glass Entrance Systems
FHC
fhc-usa.com



Palisades Bi-Folding & Sliding Door Systems
C.R. Laurence
crlaurence.com

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Expansive Views

Products Shown:

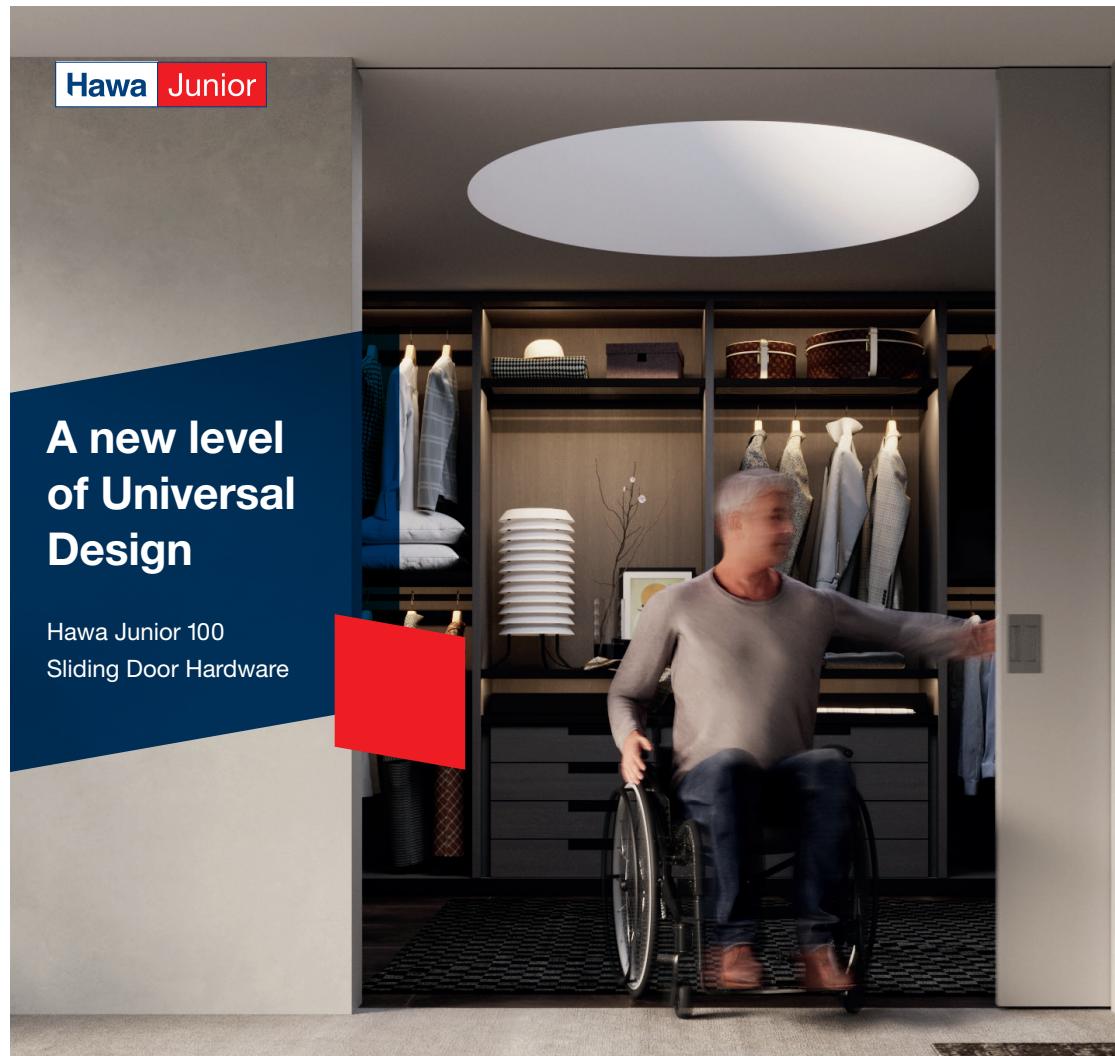
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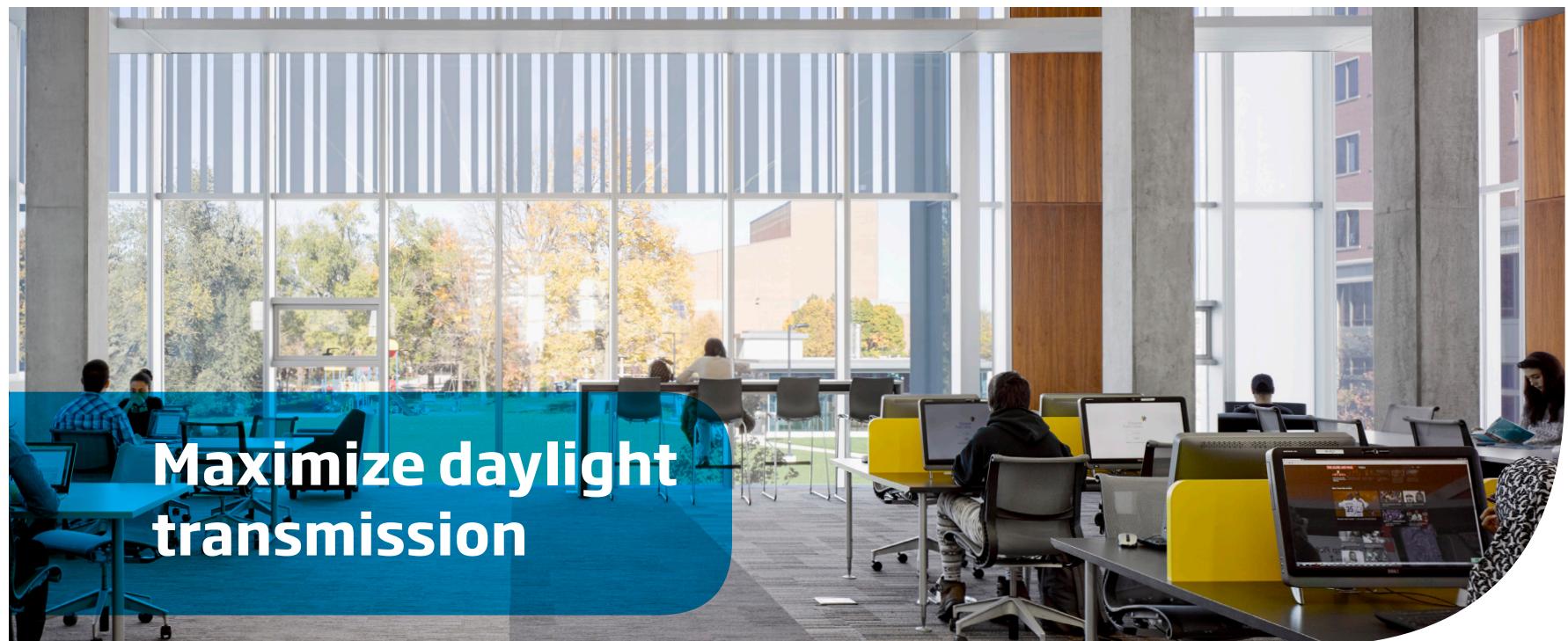
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59 Resources

Ballistic & Safety Glass

Global Security Glazing
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Insulgard
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Oldcastle Building Envelope
obe.com

Protogetic
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SAFTI FIRST
safti.com

School Guard Glass
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Total Security Solutions
tssbulletproof.com

Tubelite
tubeliteinc.com

Barriers, Coatings & Films

Avery Dennison
averydennison.com

DuPont
dupont.com

Owens Corning
owenscorning.com

Poly Wall
poly-wall.com

Saint-Gobain
saint-gobain.com

Skyline Design
skydesign.com

STI Firestop
stifirestop.com

Tremco
tremcosealants.com

Bird-Safe Glass

AGNORA
agnora.com

Arnold Glas
ornilux.com

Eastman
eastman.com

GlasPro
glas-pro.com

Pilkington
pilkington.com

Walker Glass
walkerglass.com

Decorative Glass

3form
3-form.com

Bendheim
bendheim.com

CARVART
carvart.com

Consolidated Glass Corporation
cgcglass.com

Galaxy Glass & Stone
galaxycustom.com

Glas Italia
glasitalia.com

Glass + Mirror Craft
glassandmetalcraft.com

GGI
generalglass.com

Goldray Glass
goldrayglass.com

Lasvit
lasvit.com

Lunada Bay Tile
lunadabaytile.com

Marazzi
marazziusa.com

Nathan Allan
nathanallan.com

Pulp Studio
pulpstudio.com

SCHOTT North America
us.schott.com

Facades

Custom Metalcrafters
custommetalcrafters.com

Kawneer
kawneer.com

Pielle
pielle.tv

Schüco
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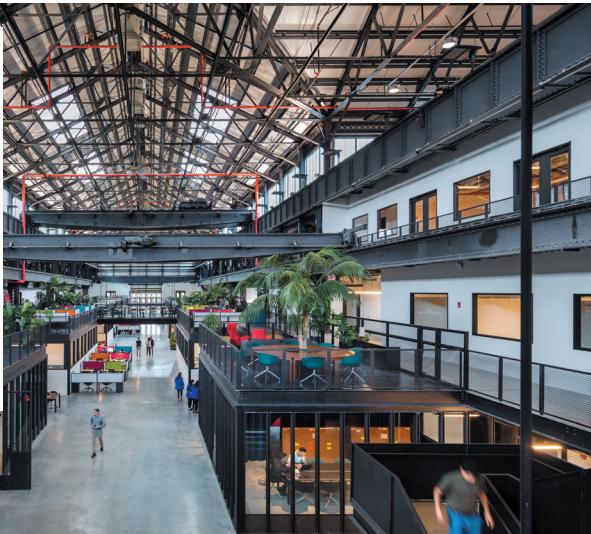
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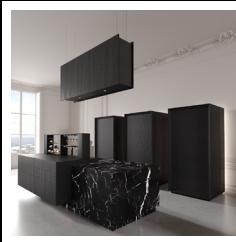
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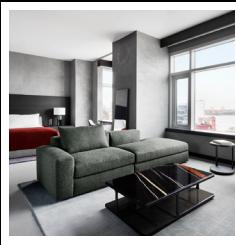
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62 Highlights

East

Designing Motherhood: Things That Make and Break Our Births

MassArt Art Museum
621 Huntington Ave., Boston, MA 02115

Open through December 18



JOAN E. BIREN

When Amber Winick and Michelle Millar Fisher undertook their *Designing Motherhood* initiative in 2015, starting with an Instagram account and later expanding into a traveling exhibition and book, their efforts already felt urgent. Now, weeks after Winick and Millar Fisher opened *Things That Make and Break Our Births* at the MassArt Art Museum, the U.S. Supreme Court's decision that overturned *Roe v. Wade* has made the show's themes—capturing the full

arc of reproduction, from “con(tra)ception” to postpartum depression and care—desperately relevant. The displays, however, take the long view of motherhood in this country. Part of the exhibition adopts a cabinets-of-curiosities approach, bringing viewers face-to-face with, say, DIY implements for home abortions and prototypes for speculums, while the rest is given over to photography, drawings, and even maternity wear. **Samuel Medina**

Southeast

Marisol and Warhol Take New York

Pérez Art Museum Miami
1103 Biscayne Blvd., Miami, FL 33132

Open through September 5



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At the height of her fame in the mid-1960s, Marisol, née María Sol Escobar, was known to journalists as the Queen of Pop Art, but by the end of the decade, the Venezuelan American's stock had plummeted. Although she produced a sizable body of work, it was her association with Andy Warhol, a friend and fellow Pop sovereign, that secured her a small foothold in art history. This exhibition doesn't sidestep this trope; instead,

it reshuffles its dynamic. Here, Warhol is cast as the malleable mentee, with Marisol showing him the ropes. Maybe? Regardless, her boxy, maladroit sculptures stand on their own merits. Drawing on folk and pre-Colombian art forms and Pop polychromy, the assemblages are irresistible, especially one in particular: *Andy*, whose likeness appears on three sides of a chair, with wood-carved hands (Marisol's) folded on his lap. **SM**

Southwest

The Architecture of Bees

Architecture Center Houston
902 Commerce St., Houston, TX 77002

Open through August 26



COURTESY: JEFF HEGEN

In delineating the various labors among species, Karl Marx noted the spellbinding handicraft of the worker bee, which, he averred, “puts to shame many an architect in the construction of her cells.” Bushy Uncle Karl does not make an appearance at *The Architecture of Bees*, but nevertheless, the exhibition subscribes to the general sentiment. Its contents are informed by designers, naturalists, and beekeepers, and to this end,

visitors can expect detailed explanations of the aparian division of labor and the passive cooling “strategies” coded into the frameworks of colonies. Nearby, a more staid display explores the designs of human architects that use hexagons and cells as formal analogues. Crowds are more likely to be drawn to the immersive “bee space” installation, but those wanting the real thing will want to inspect the beehive on the premises. **SM**

West

Black Domain

Architectural Heritage Center
701 SE Grand Ave., Portland, OR 97214

Open through September 24



INTISAR ABIOTO

Portland, Oregon, isn't the picture of peaceable equity that its hipster reputation would imply. Among American cities with the least diverse populations, it ranks fourth. Worse, a look at its history reveals an ugly legacy of erasure: At midcentury, Black Portlanders, mostly congregated within the Albina neighborhood, began to create an arts culture of their own, only to see it wiped clean by blight-removal programs. The 2020 George

Floyd protests that swept through Stumptown inspired local artist Intisar Abioto to seek out what remains of this Portland. Equal parts retrospective excursus and sociological documentation, Abioto's photographic project chronicles the city's Black communities and their continued flourishing. As she put it to *The New York Times*, the goal of all her work is to spark “an intergenerational dialogue” among artists and residents alike. **SM**

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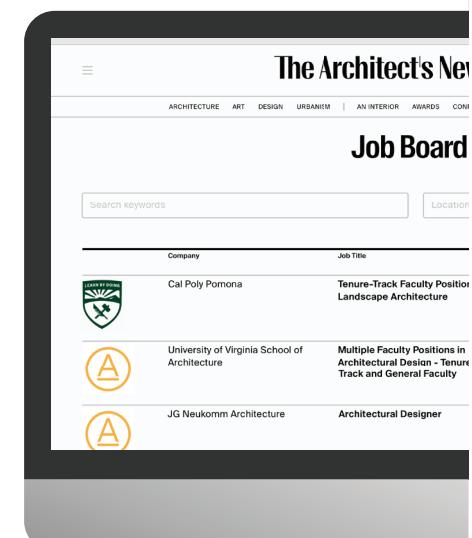
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64 Review

Stalin's Architect: Power and Survival in Moscow

By Deyan Sudjic | The MIT Press | \$39.95

The year 2014 marked the return of socialist realism in the art world. That winter, Sotheby's auction house in London held a noncommercial exhibition titled *Soviet Art. Soviet Sport.*, which featured 40 socialist realist paintings with a particular focus on the late Alexander Deineka. Later, in June, just months after Russia invaded Crimea, Sotheby's held a successive auction and sold two dozen paintings by socialist realists like Deineka, Alexander Samokhvalov, and others, this time around for a total \$7.7 million. "The value of socialist realist works over the past 10–20 years has risen 10- to 20-fold[!]" rejoiced Yury Tyukhtin, a Moscow-based art dealer, after the auction ended (emphasis added).

Later in 2014, when a retrospective for Victor Popov, another prominent Soviet artist, at London's Somerset House drew crowds of over 3,000 people in less than a week, British curators began drawing up plans for a whole museum dedicated entirely to socialist realism, although the museum never materialized. London hasn't been alone in its socialist realist mania, however. In recent history, crowds have filled museums in New York, Berlin, Frankfurt, and Rome to see art from the USSR made from the 1930s to the 1950s. After Stalin's death in 1953, Khrushchev derided socialist realist art as kitschy and wasteful, and most artists associated with the style were declared personae non gratae and cast aside as relics of a past many wanted to forget. Today, after a long historical interval, socialist realism is reappearing in museums and books around the world, a trend that aligns with the rise of conservatism and Russia's attempted subjugation of Ukraine in particular.

The craze also extends to architects, particularly Boris Mikhailovich Iofan (1891–1976), the Soviet Union's best-known socialist realist architect, who has recently been the subject of a handful of books. Maria Kostyuk authored *Boris Iofan: Architect Behind the Palace of the Soviets* in 2019, and earlier this year Vladimir Sedov completed *Stalin's Architect: The Rise and Fall of Boris Iofan*. (Both were published by DOM Publishers.) Now Deyan Sudjic's book *Stalin's Architect: Power and Survival in Moscow* arrives to again tell Iofan's story. The experts are at least a bit coordinated: This spring, Sudjic and Sedov cocurated a retrospective of Iofan's sketches and renderings at the Museum for Architectural Drawing in Berlin sponsored by the Tchoban Foundation.

Writing in an accessible, journalistic style, Sudjic—an established writer, editor, and former director of the Design Museum, London—successfully illustrates his subject's tumultuous life with impressive detail.

At times, however, *Stalin's Architect* is prey to the sensationalism that Western observers have fallen back on since the Cold War when describing Soviet life, which detracts from Sudjic's historiographical work. Sudjic invokes George Orwell in the book's introduction and in following chapters, and he leans on a classic Orwell quote: "Poetry might survive in a totalitarian age, and certain arts or half-arts, such as architecture, might even find tyranny beneficial, but the prose writer would have no choice between silence or death." This is problematic, as Orwell, a lapsed Trotskyist turned neoconservative figure, secretly informed



© SHCHUSEV MUSEUM OF ARCHITECTURE, MOSCOW

the British government about people he believed to be "crypto-communists" or somehow deviant as Black, Jewish, queer, and/or leftist individuals. Later, his 1984 was roundly criticized for its surface-level understanding of life in the USSR, most scathingly in a book review by science fiction writer Isaac Asimov.

Sudjic's tale starts with a colorful description of the young Iofan's middle-class Jewish milieu in prerevolutionary Odessa, Ukraine. After changing his name from Borukh to the more fashionable Boris, a common practice for Ukrainian Jews, Iofan traveled to Italy, where he studied architecture from antiquity for the next decade, joined the Italian Communist Party, worked for the Fascist Armando Brasini, and met his beloved wife-to-be Olga Sasso-Ruffo, the daughter of aristocrats. Mussolini's rise to power in Italy forced Iofan to Moscow, where he spent the rest of his life on some of the most important commissions in the Soviet Union.

Shortly after relocating to Russia, Iofan found early success thanks to his close friendship with Aleksei Rykov, Lenin's successor. Iofan got his start in the USSR after receiving a commission from Rykov to design a sanatorium for party officials, which he successfully completed in 1929 with great fanfare. Shortly after, Rykov hired Iofan to realize a gargantuan 505-unit megastucture on the Moskva River, later dubbed the "House on the Embankment." Upon the project's successful completion in 1931, Iofan was selected by the Central

Committee to represent the Soviet Union at both the 1937 World's Fair in Paris with his friend Vera Mukhina and again at the 1939 World's Fair in New York.

Despite Rykov's execution for treason in 1938, Iofan's good fortune remained intact. After an international competition that saw contributions from Le Corbusier, Walter Gropius, Erich Mendelsohn, and Albert Kahn (as well as lesser-known local talent like Hector Hamilton, a 28-year-old British-born, Cooper Union-educated architect residing in New Jersey), Iofan won the commission for the Palace of the Soviets. Upon the announcement in Moscow, Iofan's winning entry stirred debate around the world about the future of modern architecture. Moscow's Central Committee praised it as the "Vatican of Socialism," while Sigfried Giedion and Le Corbusier railed against it as a "betrayal to the Revolution" for its unabashed Greco-Roman ornamentation and excessive idolatry.

Had Iofan's proposal been constructed, the Palace of the Soviets would have used "as much electricity as is required for the whole of Moscow," an engineering consultant on the project said. André Gide, a lapsed French communist, commented: "The Russian worker will know why he starves in front of the 415m-high monument crowned by a statue of Lenin in stainless steel." The Palace of the Soviets was the most important commission of Iofan's life, but it remained on paper after World War II brought construction in Moscow to a halt. Later, its site would

be repurposed by Khrushchev to build the world's largest open-air swimming pool, among other contentious uses after the Soviet Union's collapse.

While dodging allegations by his rival Karo Halabyan—who attempted, multiple times, to have the secret police execute Iofan in order to secure commissions for himself—Iofan avoided the most perilous moments in Russia's 20th-century history, only to see his reputation dragged after Stalin's death for having worked so closely with him. Following 1953, Iofan's commissions largely dried up. He completed three rather inconsequential built works between then and the time of his own death. In 1976, Iofan was found slouched over in an armchair, lifeless, by a nurse in the Barvikha sanatorium, completed in 1929, the first building he designed after moving to Moscow. Sudjic poetically notes that when Iofan was found in his room, he was clutching a sketch of *Worker and Kolkhoz Woman*—the statue by his friend Vera Mukhina that adorned his design at the 1937 Soviet Pavilion in Paris.

Stalin's Architect is stocked with intimate vignettes like the one above that reveal personal details of Iofan's life and shed light on the difficult choices one has to make in order to stay in favor with power. Or, as Sudjic himself puts it, "about how damaging it can be to come close to power."

Rendering Iofan as neither a hero nor an antihero, Sudjic portrays him as a relatable Kafkaesque character operating within a massive bureaucracy in which he had little control over design decisions but nevertheless persevered to make his mark as an artist. While reading *Stalin's Architect*, readers can't help but ask themselves what they would do in Iofan's shoes.

In comparison to previous literature about socialist realism that locates Iofan at center stage, *Stalin's Architect* has, indeed, both its contributions and shortcomings. It pales beside Vladimir Paperny's cult classic *Architecture in the Age of Stalin: Culture Two*, published in 1985, which offers cultural theory as to why tastes shifted from the avant-garde to socialist realism and how the two artistic movements were, in fact, far less antipodal to one another than history has showed.

Contrasting Sudjic's book with Vladimir Sedov's Iofan monograph, *Stalin's Architect* doesn't cover as much ground as the latter: Sedov unearths a treasure trove of projects by Iofan from the 1920s, including lesser-known architectural and furniture designs that were purged from the canon. While the projects Sudjic describes in *Stalin's Architect* should be already familiar to casual observers of Soviet socialist realism, they are animated by telling accounts that describe the hard decisions Iofan made in order to stay close to power. He was an architect whom history overlooked, until now.

Dan Jonas Roche is a lecturer at Kean University School of Public Architecture, curator, and writer in New York City.

Boris Iofan in his studio in Moscow, with a study for a representation of Lenin, planned for the top of the Palace of the Soviets

65 Review

American Framing

Wrightwood 659 | Open through July 30

I went to Wrightwood 659 to find America. Not like Paul Simon—it wasn't a regional trek from Saginaw with Kathy. We can't smoke on buses anymore, anyway. Instead, I boarded the 66 headed east and transferred to the 8 at Halsted to view an exhibition at the gallery: *American Framing*. The show was originally mounted last year as the Pavilion of the United States at the 17th International Architecture Exhibition—la Biennale di Venezia and afterward traveled (also not by Greyhound) to the Tadao Ando–designed gallery, tucked away on Chicago's North Side. (A version of the show was also on view earlier this year at the architecture-focused Galerie Jaroslava Fragnera in Prague.)

Curated by architects and professors Paul Andersen and Paul Preissner, *American Framing* revisits the architecture of wood framing as a distinctly American tradition. The straightforward concept is meant to bring to light an underappreciated construction method that has been the literal backbone of American housing—"more than 90% of new homes in the U.S. are wood framed," the exhibition text declares—but instead I found an exhibition that, surprisingly, perfectly frames America.

Installed across two floors at Wrightwood 659, the exhibition begins in the first-floor atrium, where a three-story wood-framed construction fills the space with the scent of pine like a Home Depot lumber section. It also fully fills the three-story void itself: Ascending the impressive staircase provides a multidimensional view of the tower, and on the third floor, viewers get a top-down view of the concave pyramid "roofline." From here, it becomes obvious

that the tower is actually a colonial-style home with its roof inverted, pointing downward. It's visually impressive, like a three-dimensional trompe l'oeil, a structure that is recognizably a "home" but has been morphed, gutted.

The exhibition continues in the third-floor gallery where one large room has been divided by wood framing, appearing to be a home mid-rehab. Within the gallery are photographs by Daniel Shea that evoke "where wood comes from," depicting natural landscapes and enlarged details from plant life and trees. But the images have been altered; some are blurred or overexposed, evoking a heavenly, ethereal sensation. In the middle of the room are small, infinitely fragile-looking wood models fabricated by students from the University of Illinois Chicago, where Andersen and Preissner teach. (In addition to this contribution, the school provided funding for the exhibition.) One, a model of the Jim Kaney Round Barn, is an example of balloon framing that dates from 1905. Also included are models of St. Mary's Church in Chicago (1883) and the Jubilee in Levittown, Pennsylvania (1956). And, all by its little lonesome, is a model of Spike's doghouse, instantly recognizable to those of us who grew up with *Tom and Jerry*.

Leaving the gallery space and moving into the adjacent corridor, one encounters photographs by Chris Strong. Unlike those by Shea, Strong's photographs depict the construction process. The corridor features images of homes-in-progress; landscapes dotted by junked cars in remote, arid regions; and dramatic interiors

showing wood frames supported by cross bracing, lit only through cracks between sheets of plywood. Following the hall, another small gallery hosts Strong's images of laborers. At his recent virtual artist talk hosted by Wrightwood 659, Strong speculated on the lived realities of the workers he photographed. Some, he said, were part of unions, while others—likely undocumented day laborers—were not. The Amish, he said, were sort of their own unions, while elsewhere, "the Hispanic guy would be doing the work and a Caucasian guy with a clipboard would be walking around making sure they were doing it."

The photographs make up the bulk of the exhibition. Initially I was baffled that there was so little text except for the exhibition description. All the photographs are untitled; only the photographers' bios are displayed. It felt like I was missing something, until I realized that *American Framing* isn't about making wood framing "visible." It's about what is hidden.

Some important context: Just an hour before my bus trip, the U.S. Supreme Court overturned *Roe v. Wade*, effectively stripping me and millions of others of their bodily autonomy. More than ever, I wanted to see America herself peeled of her robes. *Go ahead, frame America for me, Pauls*, I thought, cynically. And the curators did just that.

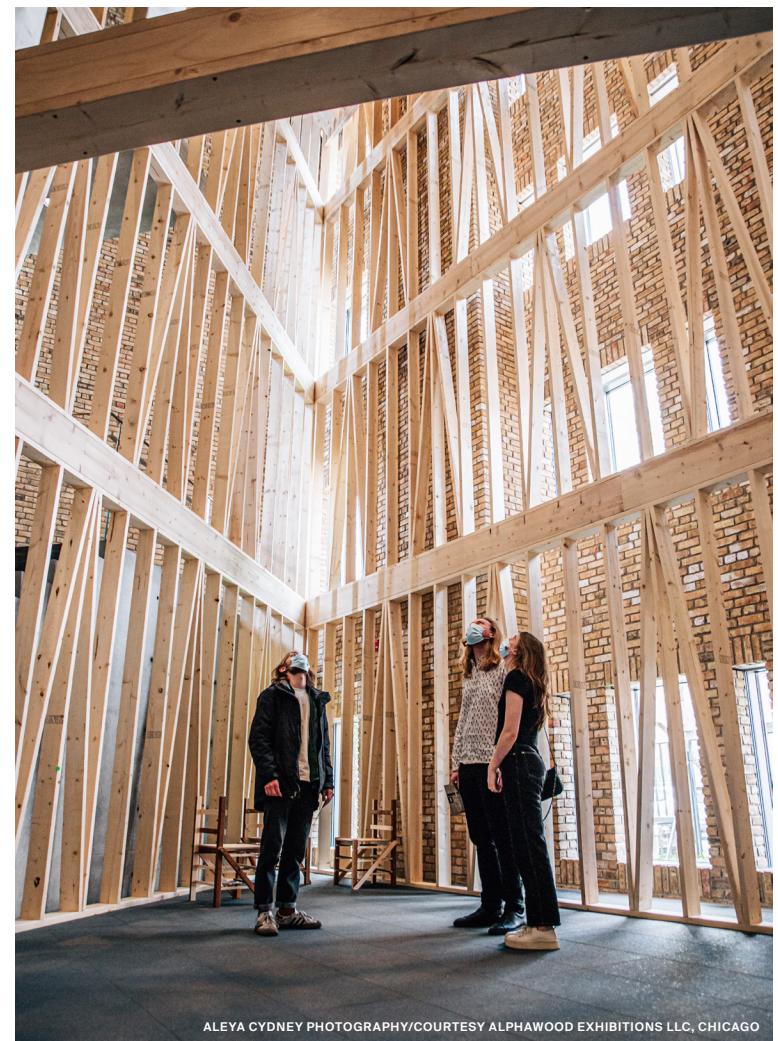
Those heavenly photos of trees and landscapes, as beautiful as they are, mask the reality of clear-cutting forests; heavy diesel machinery used to cut and process lumber; and, of course, the hard truth that all this is taking place on land that was violently stolen. The images of laborers, displaying grit

and shot in natural light, speak nothing to the difficult and at times deadly working conditions of migrant labor: that white men with clipboards are protected by unions, while undocumented laborers are not. They don't speak of the harsh reality that construction workers have the second-highest rate of suicide and, according to the Centers for Disease Control and Prevention, 83 percent of those laborers have experienced a mental health issue. These are the skeletons of this country, simultaneously hidden from sight while also holding up the foundation of American life.

Though the small run of wall text describes wood framing as "democratic"—"no amount of money can buy you a better 2x4 than the 2x4s in the poorest neighborhood in town," it says—it is, more specifically, an American ideology of hollow concealment. In America we hide our trash, our sick people, our exploitation, our elderly, our poor—and soon we'll hide our lifesaving medical care. We scuttle stuff and people away; our good side, shining for the camera, doesn't make the blemishes on the other disappear. *American Framing* is about just that: When we tear away the plaster, what remains are the studs. Here we are, mounting our pastoral photographs on soft wood laid bare.

Anjulie Rao is a Chicago-based critic and journalist covering the built environment.

Installation views of *American Framing* at Wrightwood 659, 2022, © 2022 Alphawood Exhibitions LLC, Chicago.



66 Comment

The Goldilocks Framework

How to respond to both population growth and climate change?
High-density, low-rise housing plus current technologies offer one solution.

Today, Russia continues its invasion of Ukraine. But in my view it is not NATO's expansion that has enabled Putin's criminality; it is the expansion of our houses and cars. Across Ukraine, Russia, Iraq, Venezuela, and the Arabian Peninsula, people suffer from the West's addiction to cheap energy and the dictators this addiction empowers. Gas prices are "skyrocketing," but economists have said for years that to pay for all of the damage gasoline does to our environment it should be taxed to cost as much as double current prices. From rapid inflation and increasing fuel prices to pollution, plastics, fracking, lung disease in West Virginia, and the decimation of Ukraine—the unending cost of cleaning up the messes of fossil fuel is what is truly skyrocketing.

And yet we simultaneously face the existential challenge of soaring global energy demand given that the planet is predicted to house an additional three billion people by 2100. How will we successfully meet the housing and mobility needs of these multitudes without supporting petro-dictators, and excavating our way to extinction?

To house our existing and growing population affordably and with dignity, we need to build over 2.4 trillion square feet globally, which is the equivalent of adding one *New York City to the planet every month for the next 40 years*. Given this magnitude we cannot accomplish this only through adaptive reuse. We must build and do so wisely. No one—particularly in the West—has the right to wish these newcomers away or deny them housing, mobility, technology, food, and, yes, energy.

Given the extreme impacts of climate change we are already experiencing, we must find ways to address the omnipresent issues

of creating housing—not just for our current population but the three billion people on their way—and implement a strategy that is truly carbon negative.

In America's metropolitan regions, laudable efforts are underway to adopt clean electrical grids powered by solar, wind, nuclear, and geothermal. But we are decades away from realizing these clean grids in our existing cities, where most global population growth will occur, with impediments ranging from inefficient transmission lines to the chokehold the fossil fuel lobby has on our governments to the absurd politics of nuclear energy.

The hard truth is that clean grids won't happen today or by 2030, and I for one am tired of hearing about solutions that don't have a chance of widespread, affordable, global adoption for decades. These longer-term ideas include proposals like windows that harness solar power, nuclear fusion, or even the great technology of mass-timber skyscrapers made from environmentally friendly and fire-retardant wood that is simultaneously a carbon sink. I love a good skyscraper, but we simply don't have the technology today to build carbon-negative towers. Such explorations are terrific, but the tyranny of today demands a widely attainable answer now.

The answer is hiding in plain sight: a Goldilocks framework that would provide high-density, low-rise urban housing—something many architects and urbanists have been advocating for decades to create transit-based, socially equitable neighborhoods—but with the additional critical layer of carbon negativity produced using today's technology. At two to three stories in height—but no higher—this construction model is widely permissible under

the International Building Code (IBC). From the *hutongs* of Beijing to the row houses of Boston, this scale of housing has created some of our most beloved urban neighborhoods.

Under IBC, this low-rise housing is required to have only one communal stairway if wheelchair-accessible units are provided at grade, which allows for less concrete, lower building costs, and more community connection by dispensing with elevators and the banal experience of double-loaded corridors. Small shops and workspaces could also activate the ground floor.

But why is this the maximum scale possible for carbon negativity? In most sunny climates, this Goldilocks prototype hits the sweet spot between the number of residents it can house and the amount of roof area needed for enough solar panels to supply more energy than these residents need. Ethically sourced solar panels, which are decreasing in cost while gaining in efficiency, could be supplemented with state-of-the-art battery systems to level out solar supply and user demand. Air-conditioning and heating can be provided through electric pumps, which are readily available today. These can create thermal storage by producing ice or hot water off-peak for use during peak times. Additional sustainability measures, such as systems to compost food scraps and solid waste, can also be implemented with today's technologies.

When woven into the fabric of our cities, at almost 50 units per acre, the Goldilocks scale is dense enough to support mass transit, biking, and walkability, connecting people with jobs, schools, parks, and other daily destinations. The housing is compact, which leaves room for substantial tree and ground cover

that decreases stormwater impacts, reduces the heat island effect, and lowers the demand for air-conditioning.

This Goldilocks framework is a concept, not a one-size-fits-all solution; therefore it can be built in accordance with local climates and customs out of simple, local materials like wood or brick. Both materials have relatively low embodied carbon compared with concrete and steel and can be handled by local workers. Architects can work with communities to make this form of housing equitable and appealing—visually and socially—by integrating it into the lives of existing neighborhoods.

Simply put, the Goldilocks framework is not rocket science, it is synthesis. With it, I advocate for small-scale housing with solar panels above, transit below, known technologies throughout, all organized into affordable green, mixed-use neighborhoods.

If the entire world lived like this, in 2100 all 11 billion of us could occupy an area equivalent to the size of France, leaving the rest of the world for nature, farming, and clean oceans. The Goldilocks model offsets so much carbon that it would effectively offset the emissions of every car in the world if we all lived this way. The impact would be staggering.

Vishaan Chakrabarti is an architect, urbanist, and author focused on cities and sustainability. He is the founder and creative director of global architecture studio **Practice for Architecture and Urbanism**.

Using the Goldilocks framework, buildings can be realized in simple, local materials like wood or brick and topped with solar panels.



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